# CZERNY

## Selected Pianoforte Studies

Arranged in systematic order &c.

BY

# HEINRICH GERMER.

Edited by H.W. Nicholl.

Collection Schuberth

№ 23. VOL. I. 50 Small Studies for the upper Elementary grade.
32 Studies for the lower middle grade.

" 24. VOL. II. School of Velocity for the middle grade.
Special Studies for the middle grade.

$5.95

Edward Schuberth & Co., Inc.

Ausgewählte

# Klavier-Etüden

von

Selected

# Pianoforte-Studies

by

# CARL CZERNY

*Zu systematischem*
*STUDIENGEBRAUCH*
*geordnet*
*Fingersatz*
*und*
*Vortragszeichen*
*Mit einem Vorwort von*

Arranged in
SYSTEMATIC ORDER
(with critical text)

FINGERING,
EXPRESSION MARKS, and
PREFACE by

# HEINRICH GERMER

Published 1963
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# Vorwort

Die Entwickelung der neueren brillanten Klavier - technik, wie sie sich seit Mozart, in der "Wiener Schule", - vollzogen hat, ist mit dem Wirken und Schaffen--Carl Czerny's--eng verbunden. Derselbe, geboren am 21 Februar 1791 zu Wien, und ebendaselbst am 15 Juli 1857 gestorben, entfaltete in diesem Zeitraume eine ausserordentlich anregende Thätigkeit - sowohl als Klaviervirtuos wie als Lehrer und Componist. Sohn und Schüler eines tüchtigen Pianisten und Klavierlehrers - Wenzel Czerny (auch einige Zeit hindurch sich den Unterweisung Ludwig van Beethoven's erfreuend) stellte er sein frühreifes musikalischen Lehrfachs und zwar mit so entschiedenem Erfolg, er bald den gesuchteste Klavierpadagog Wiens war, und Fr. Liszt, S. Thalberg, u.a., zu seinen Schülern zählte.

Die vom Autor den Tempo-uberschriften beigefugten Metro - nom-Bezeichnungen sind beibehalten. Daraus ist jedoch nicht zu folgern, dass den Herausgeber sie als massgebend furs Studiren erachtet. Im Gegentheil! Denn sie sind nach Ansicht der competentesten Musik-padagogen derartig schnell bemessen worden, dass selbst gute Schüler immer noch 20-25% hinten dem unerbittlichen Metronom zurück-bleiben werden.

Dem Fingersatz ist, bei der Revision, besondere Sorgfalt gewidmet worden. Der ursprungliche litt an mancherlei Mangeln:

(a) Er belastigte das Auge vielfach mit Ueberflussigem, oder Selbstverstandlichem, und erschwerte dadurch das Lesen.

(b) Seltener gab er zu wenig, wie z B., bei wiederholten Stellen und in dem Part der linken Hand.

(c) Unpraktisch war der fur Chromatik, gebrochene Terzen, Quarten und Octavengange und manches andere.

(d) Inconsequent der fur versetzte Laufzfiguren -- und Arpeggioformen -- bei Handlagen mit untermischten Obertasten angewandte.

In Bezug auf die Gliederung des musikalischen Satzbaues, in welchen die heutige Musikpadagogik mit Recht den Schwer - punkt instructiven Ausgaben erblickt, - insofern dieselbe dem Schüler nicht nur die Erkenntniss der formalen Gestaltung der Musik, sondern auch die des Vortrags ihren Einzelheiten erschliesst, sei Folgendes bemerkt:

(a) Grosse Buchstaben kennzeichnen in allen umfanglicheren Etuden den Anfang der Satze bezw. der Perioden oder Theile. Da an diesen Punkten meist ein Wechsel oder eine Veranderung des Motivs eintritt, so sind sie zugleich ein Fingerzeig dafur, was beim analytischen Studium im Zusammenhange zu uben ist.

(b) Innerhalb der einzelnen Satze, Perioden oder Theile ist der Inhalt nach Motiven oder Abschnitten gegliedert (phrasirt) und zwar, falls durchgangig legato zu spielen ist, durch legato-bogen, die wenn kein Absetzen zwischen ihnen stattfinden soll, mit ihren Endpunkten verbunden sind. Tritt jedoch Legato und Staccato untermischt darin auf, so sind die Grenzen durch Interpunktion (Kommata) bezeichnet, ebenso auch bei reinem Staccato, bei staccirten 8tel oder 16tel figuren bisweilen auch durch Trennung der Grenznoten vom Balken.

Die Verwendung des Dampferpedals zu dem verschiedenartigsten Wirkungen hat Czerny entweder nicht gekannt, oder sie, wie sein Zeitgenosse N. Hummel, nicht gehörig gewurdigt, denn es giebt selten Vorschriften dafur, und alsdann sehr einseitige. Der Herausgeber den Pedalvorschriften, grosse Sorgfalt gewidmet.

So möge denn diese Neuausgabe von Czerny's Etuden hinaus ziehen in die klavier-spielende Welt ----- und zu deren alten Freunden zahlreiche neue werben in ihren verjungten Gestalt - die segensreichsten Folgen werden nicht ausbleiben!

Dresden, 1888

HEINRICH GERMER

# Preface

CARL CZERNY (born and died in Vienna, 1791-1857) exercised a great influence on the development of modern piano technique. He was the son and pupil of an accomplished pianist, Wenzel Czerny. He also studied under Ludwig von Beethoven. His musical talents were dedicated primarily to the teaching profession. Among his students were Franz Liszt, Sigismund Thalberg, and Theodor Dohler.

His compositions for piano numbered over 1,000. Many of these fell into neglect because they were written to conform to the fashion of the day and yet his piano works of an instructive nature were destined for permanence. Their importance remains undiminished even with the increased demands of modern technique.

Czerny's basic principle was to develop attractive themes in a scheme of modulation which was not too complicated, so that it did not require superior pianistic talents to profit by them. In the current edition, we have chosen the works that are genuinely helpful and musically valuable, placed in an order representing a step-by-step progressive course.

The sketchy manner in which Czerny wrote some of his musical passages has been revised, in the interest of clarity and accuracy. Moreover, the authenticity of each work has been established by a close comparison with the original editions. The tempo indications of the composer, in the form of metronome numbers, have been retained. It would indeed take a virtuoso to follow these exactly as specified! An efficient student will do well to decrease the speed about 20 to 25 per cent without damaging the original intent of the composer.

In the editorial revision of these works, special attention has been given to the subject of Fingering. Czerny's fingering, as originally suggested, suffered from certain defects. For instance, there were many superfluous or obvious markings which impeded the reading of the notes. At times, it was insufficient. It was impractical in chromatic, broken 3rds and 4ths, and octave passages; also frequently inconsistent in the sequence of fingers and hand positions involving both black and white keys.

Czerny set forth his reasons for proceeding along this chosen technique for fingering - in his Opus 500 - but these reasons are no longer applicable to advanced, modern piano technique.

In the eyes of modern musical pedagogy, the articulation of the melodic structure has assumed a major importance in an instructive edition. Therefore, the following features should be noted:

1. In the longer studies, a Capital Letter indicates the beginning of each movement, period, or part. They suggest what is to be practised as a unit in an analytical study.

2. Within individual movements or parts, the content is phrased according to the motives or brief passages. When a continuous legato is intended, the slurs have been placed in such a way that if no break should occur between them, they are joined at their end-points. When, however, a mixture of legato and staccato is intended, the limits of the legato phrases are marked by punctuation or commas. The same procedure has been followed in the staccato passages.

The dynamics follow naturally, from their correct musical relationship. The characteristic feature of these elementary forms is that each has only one dynamic center of gravity, up to which the strength of the tone increases, after which it declines in volume. In conformity with this, the indications for accentuation, crescendo and diminuendo, have been supplied to give a more detailed presentation of dynamics than given by Czerny.

Czerny apparently failed to appreciate the full importance of the damper pedal, for he gave no more than a few conventional indications of its use. We consider the proper use of the pedal an important factor in piano - playing and have, therefore, given special attention to pedal indications.

We sincerely hope that the music world will favor this new edition. We are confident that gratifying results will follow from its conscientious use.

Dresden, 1888

HEINRICH GERMER

# Inhalt

## Band I

I. Theil: 50 klein Etüden für die obere Elementarstufe
aus Opus 261, 821, 599 und 139.

II. Theil: 32 Etüden für die untere Mittelstufe
aus Opus 829, 849, 335 und 636.

## Band II

III. Theil: Schule der Geläufigkeit für die Mittelstufe
30 Etüden aus Op. 299 und 834.

IV. Theil: Special-Etüden für die Mittelstufe
a. Polyrhythmische Studien aus Opus 139, 834, 335 und 299.
b. Studien in der musikalischen Ornamentik aus Opus 355 und 834.

## Band III

V. Theil: Schule der Geläufigkeit für die obere Mittelstufe
12 Etüden aus Opus 299 und 740.

VI. Theil: 36 Octaven-Studien für die Mittel- und Oberstufe
aus Opus 821, 335, 740 und 834.

## Band IV

VII. Theil: Schule des Legato und Staccato für die angehende Oberstufe
20 Etüden aus Opus 335.

VIII. Theil: Kunst der Fingerfertigkeit für die Oberstufe
19 Etüden aus Opus 740 und die Toccata (Op. 92).

# Contents

## Vol. I

Part I. Fifty small Studies for the upper elementary grade
From Op. 261, 821, 599 and 139.

Part II. Thirty two Studies for the lower middle grade
From Op. 829, 849, 335 and 636.

## Vol. II

Part III. School of Velocity for the middle grade
Thirty Studies from Op. 299 & 834.

Part IV. Special Studies for the middle grade
A) Polyrhythmic Studies from Op. 139, 834, 335 and 299.
B) Studies of Ornamentation from Op. 355 and 834.

## Vol. III

Part V. School of Velocity for the upper middle grade
Twelve Studies from Op. 299 & 740.

Part VI. Thirty six Octave Studies for the middle and upper grade
From Op. 821, 335, 740 and 834.

## Vol. IV

Part VII. School of Legato and Staccato for the advancing upper grade
Twenty Studies from Op. 335.

Part VIII. The Art of developing the fingers (Fingerfertigkeit) for the upper grade
Nineteen Studies from Op. 740 and the Toccata (Op. 92).

## I. TEIL

# 50 kleine Etüden,

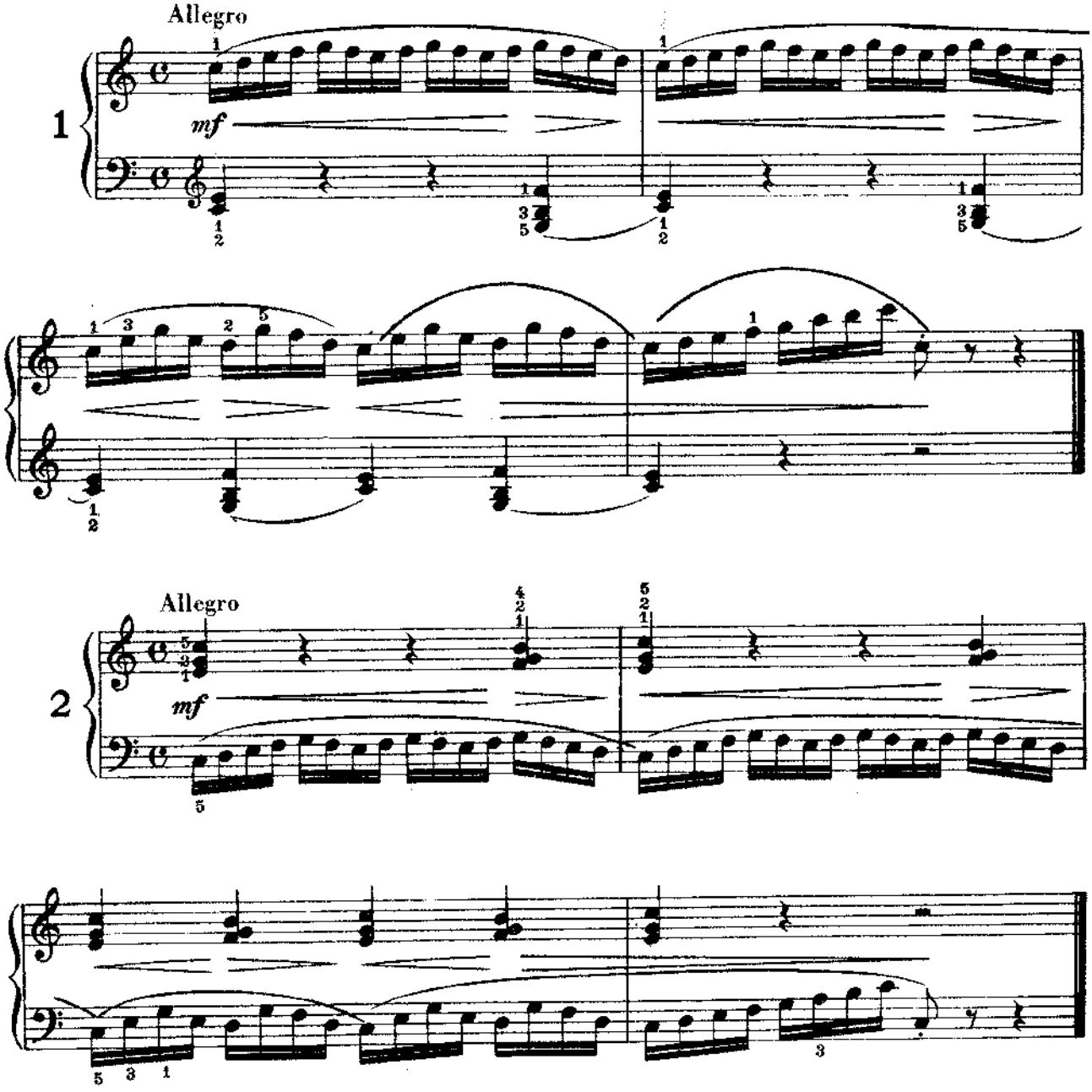
ausgewählt aus Opus **261, 821, 599** und **139**

## PART I

# 50 little Studies,

selected from Opus **261, 821, 599** and **139**

Carl Czerny

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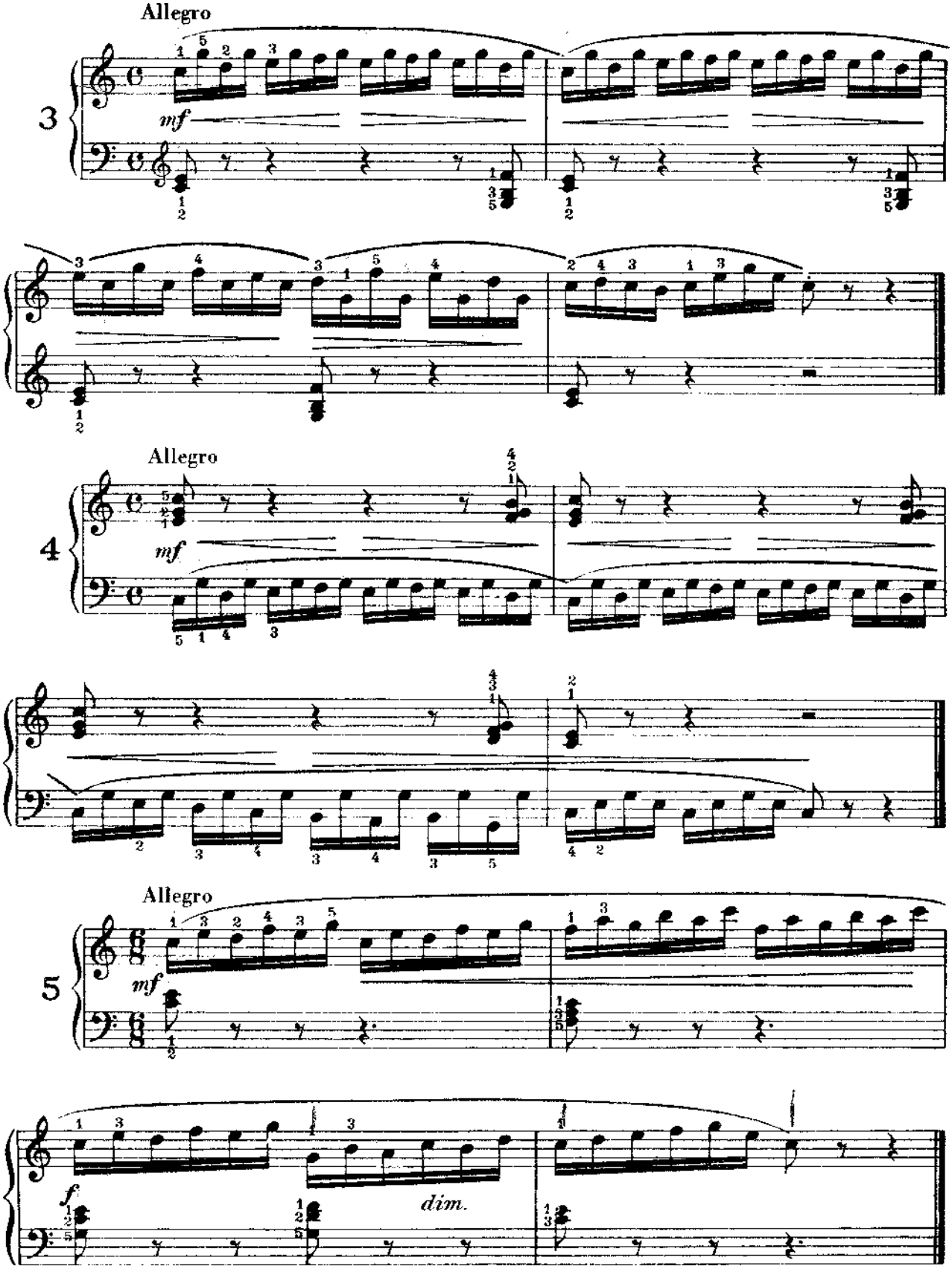
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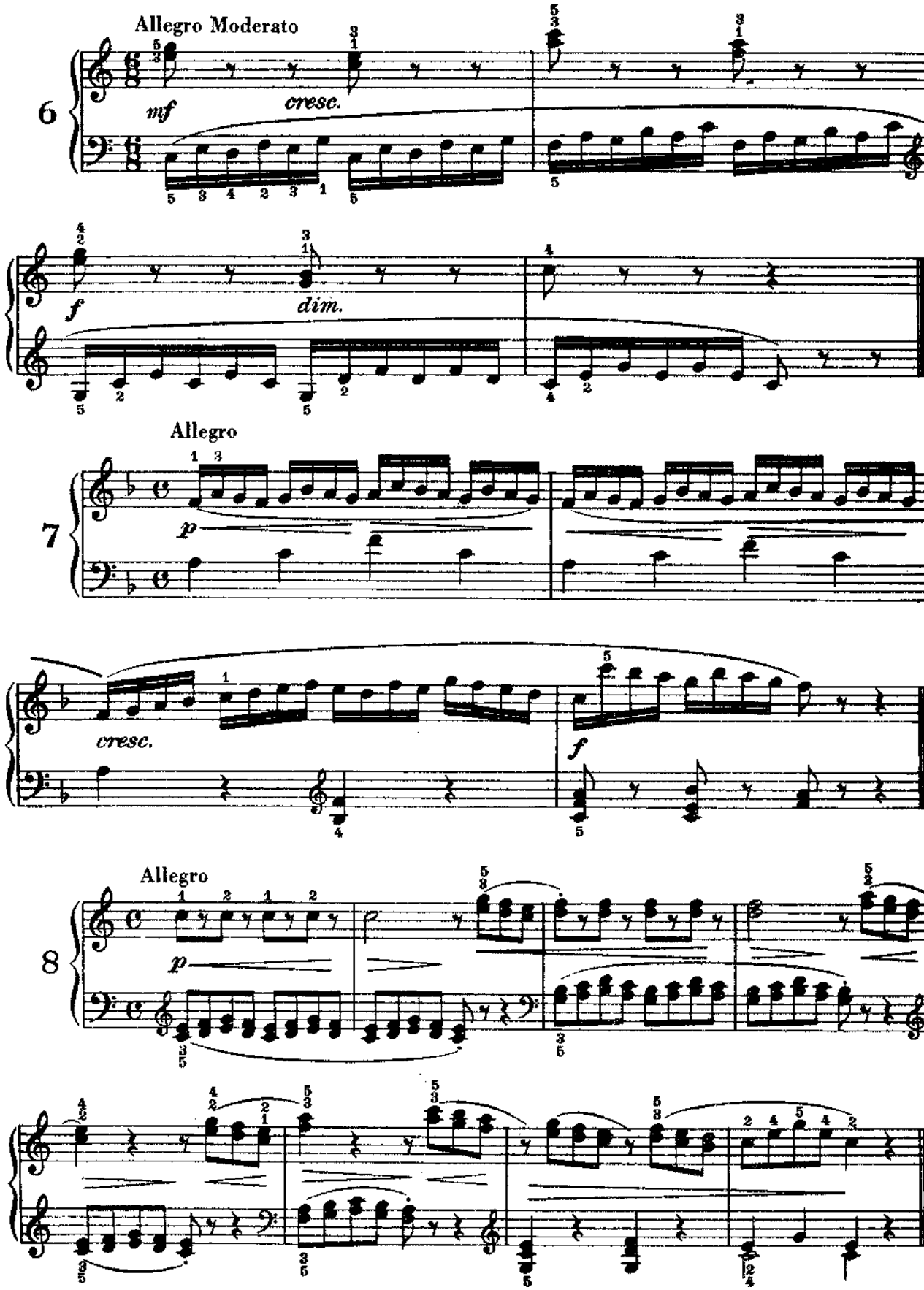
mf
Allegro
4
mf
Allegro
5
mf
f
dim.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Allegro
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p
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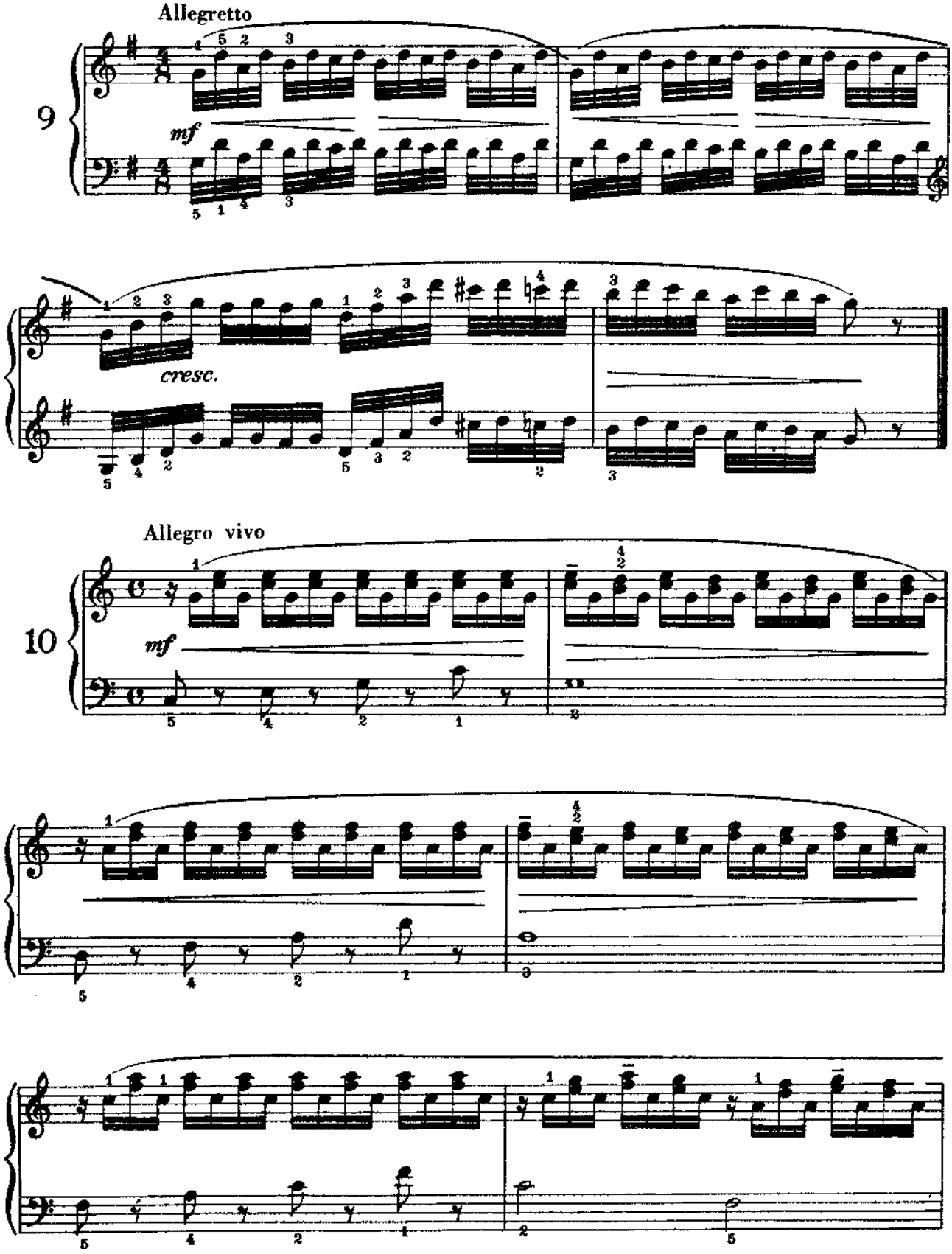
f
Allegro
8
p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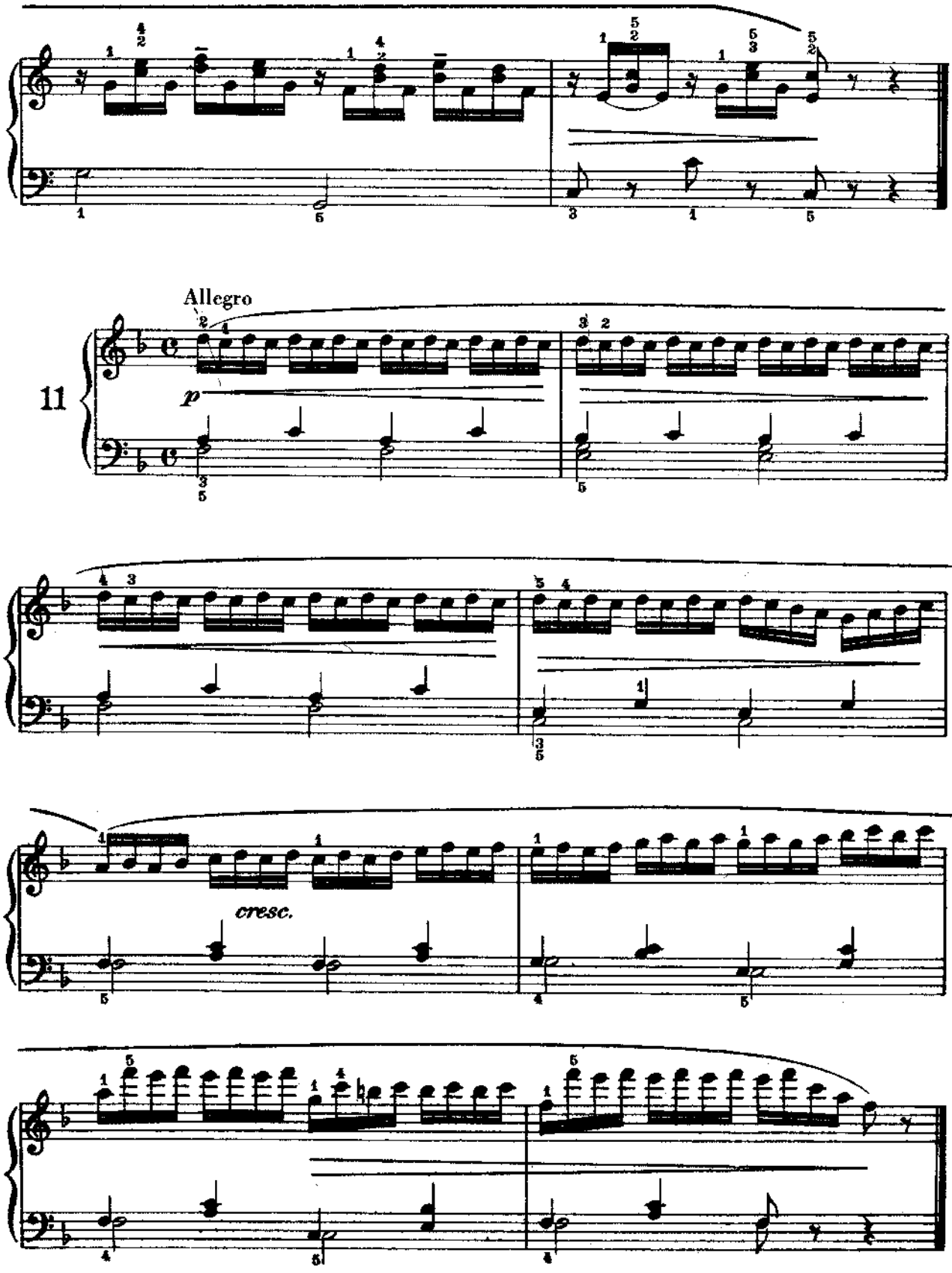
Allegro vivo
10
mf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p
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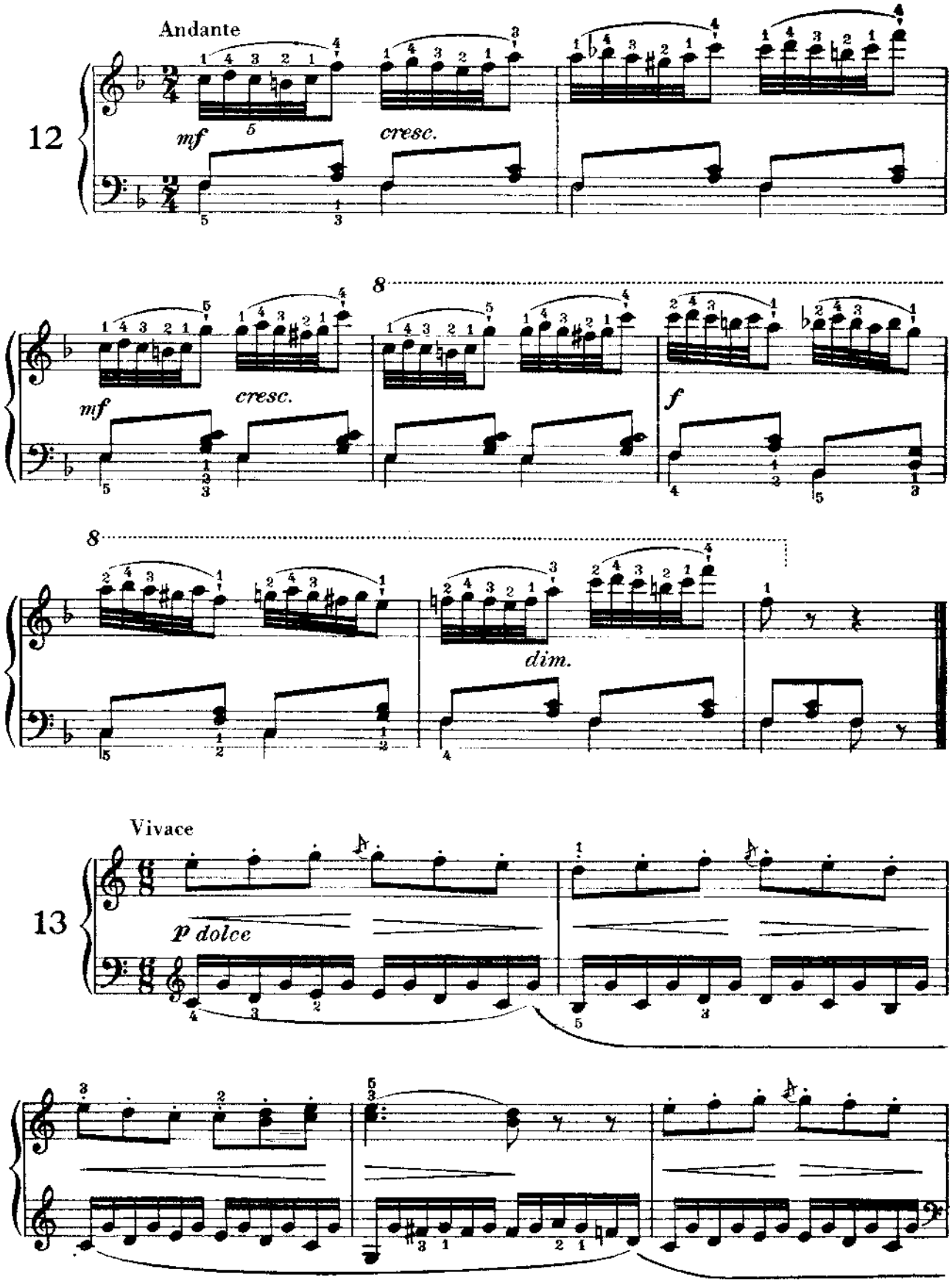
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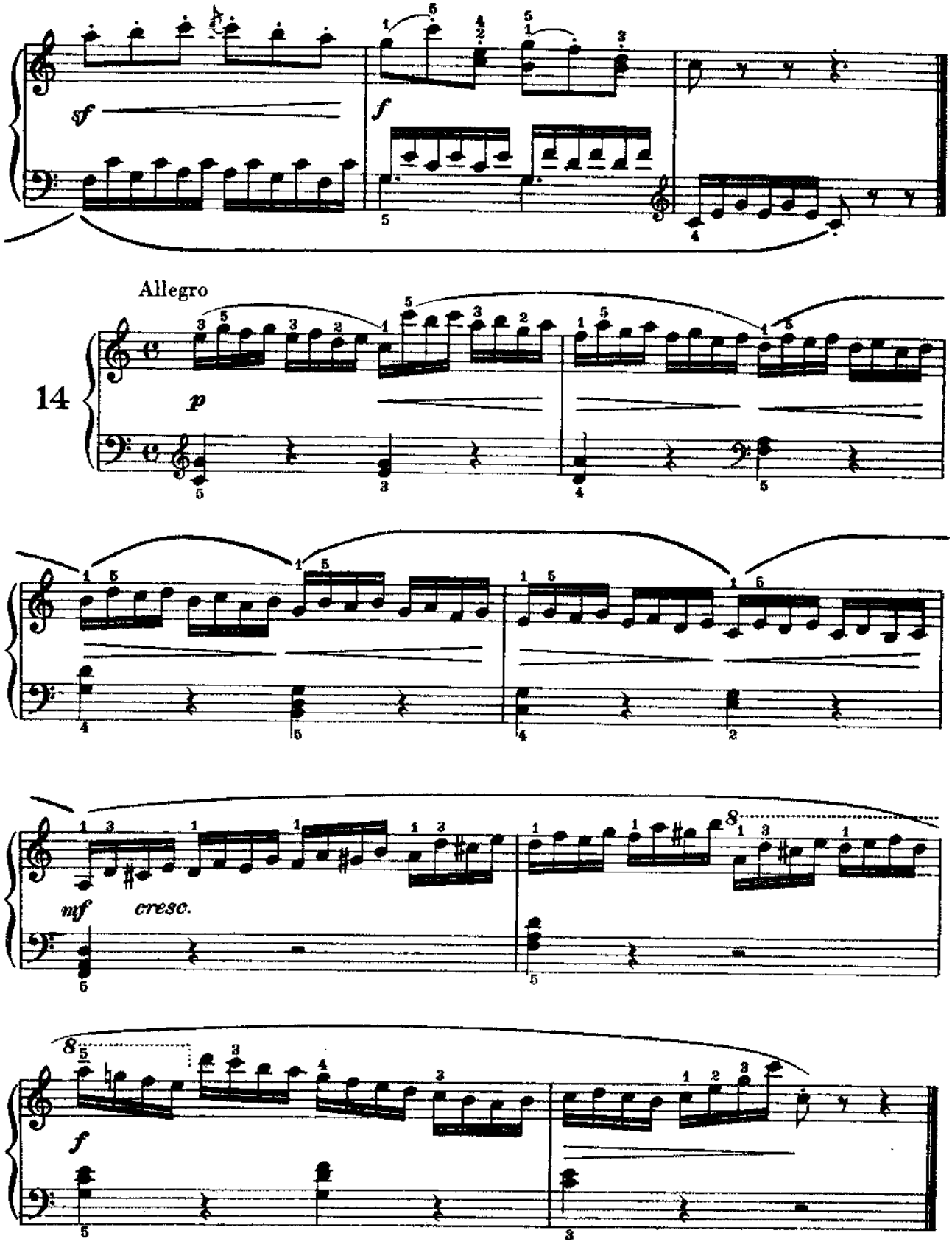
8
mf
cresc.
f
8
dim.
Vivace
13
p dolce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f
Allegro
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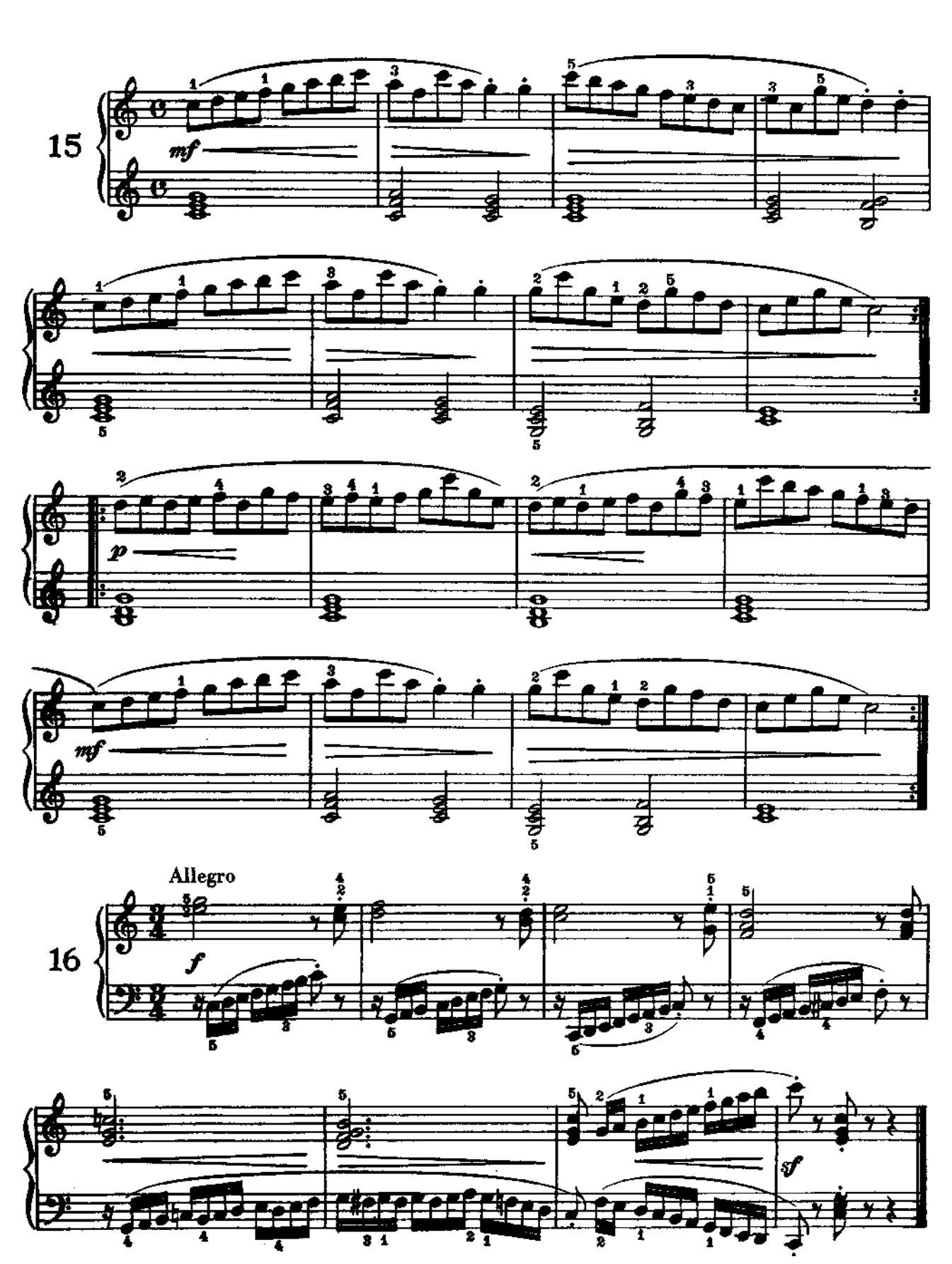
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mf
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mf
Allegro
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f
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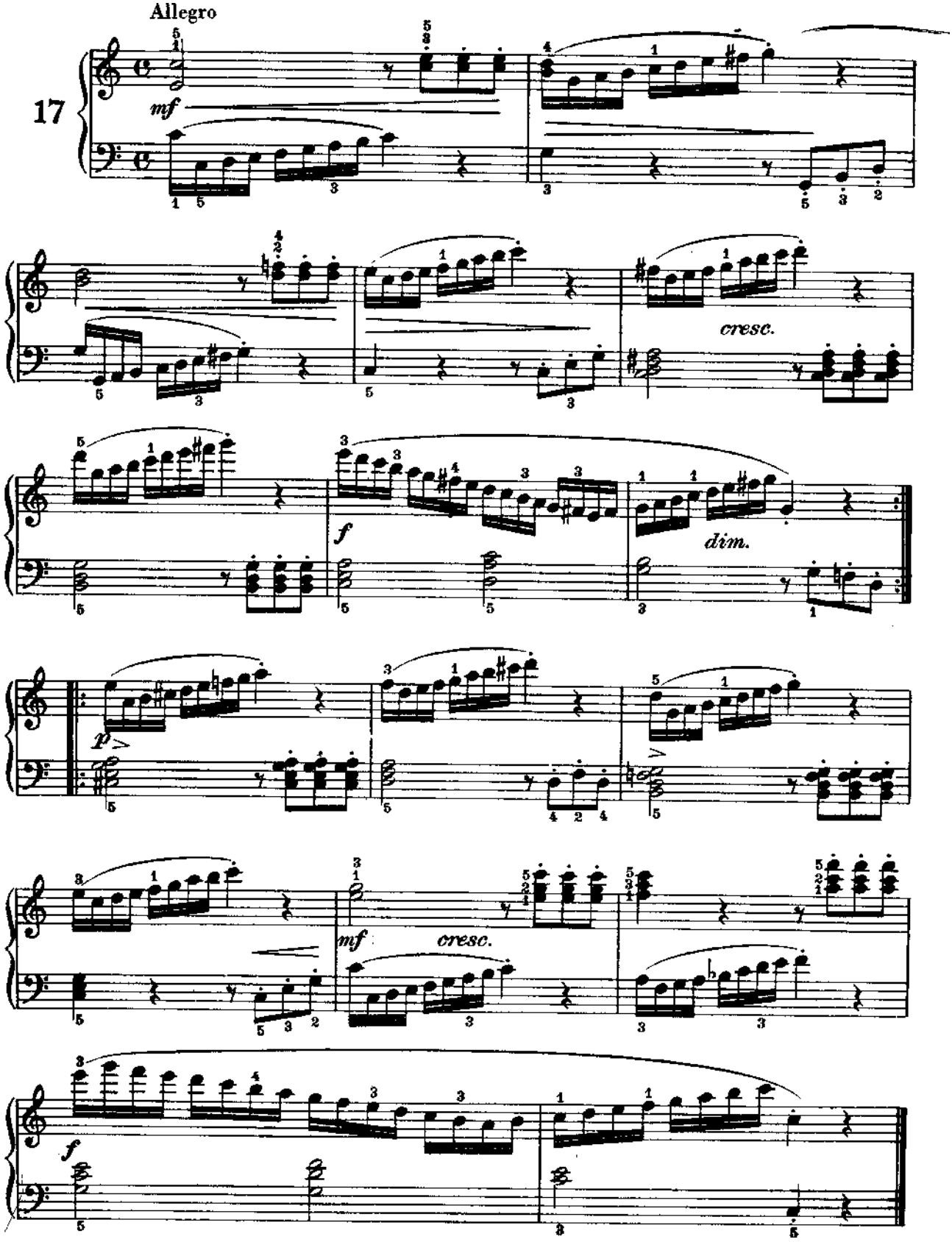
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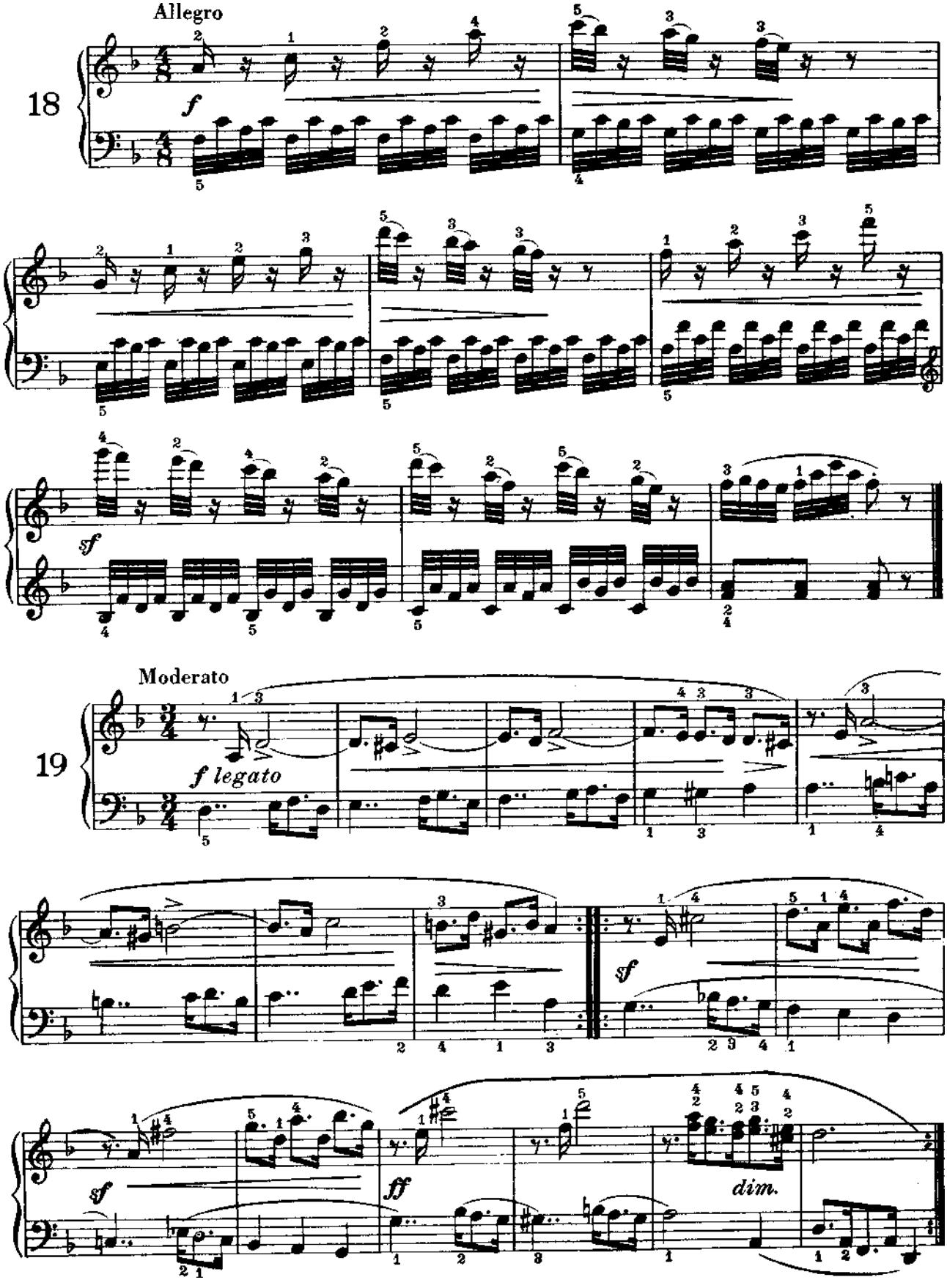
p
mf
cresc.
f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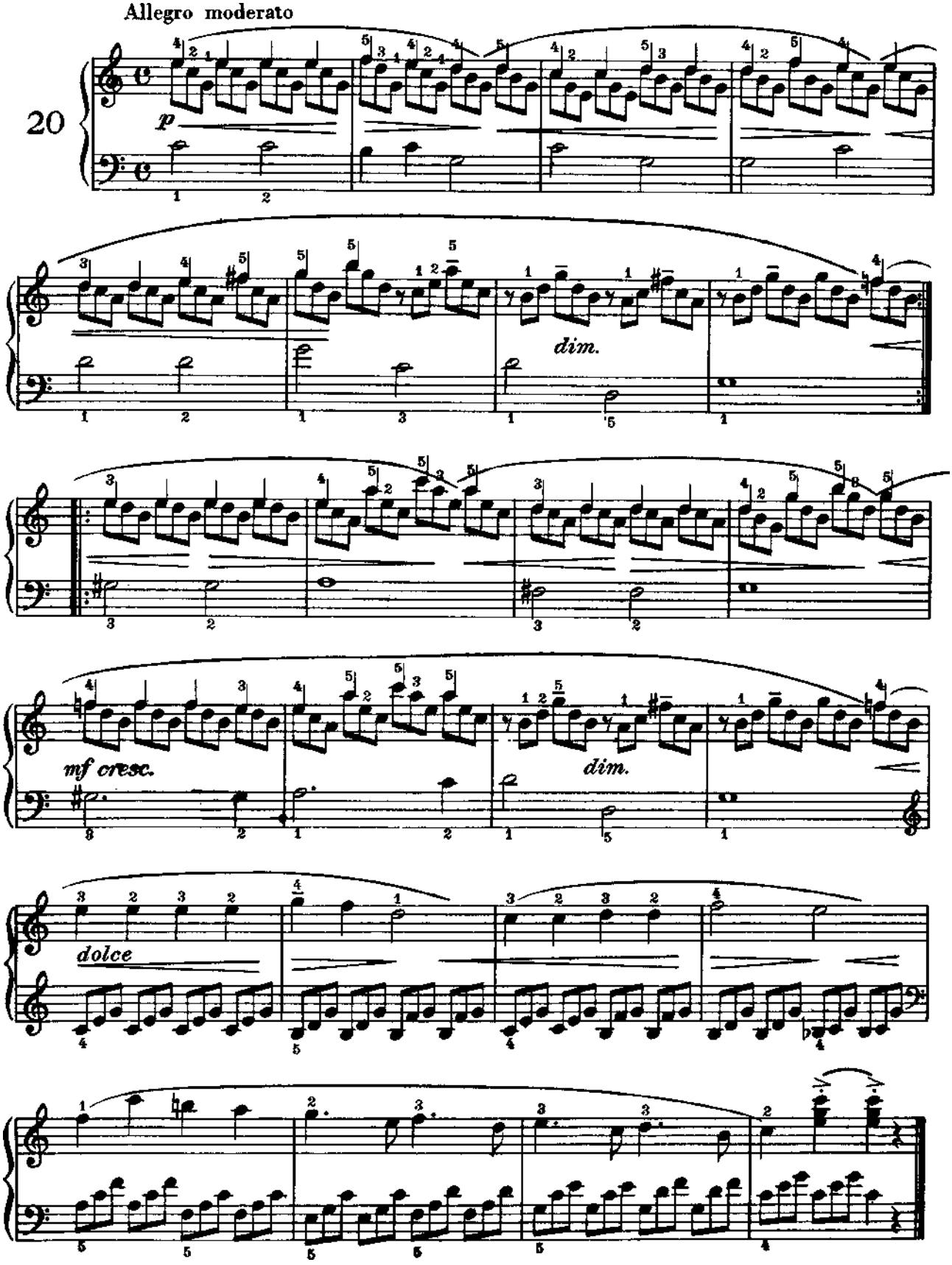
18
f
sf
Moderato
19
f legato
sf
sf
ff
dim.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p
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mf cresc.
dim.
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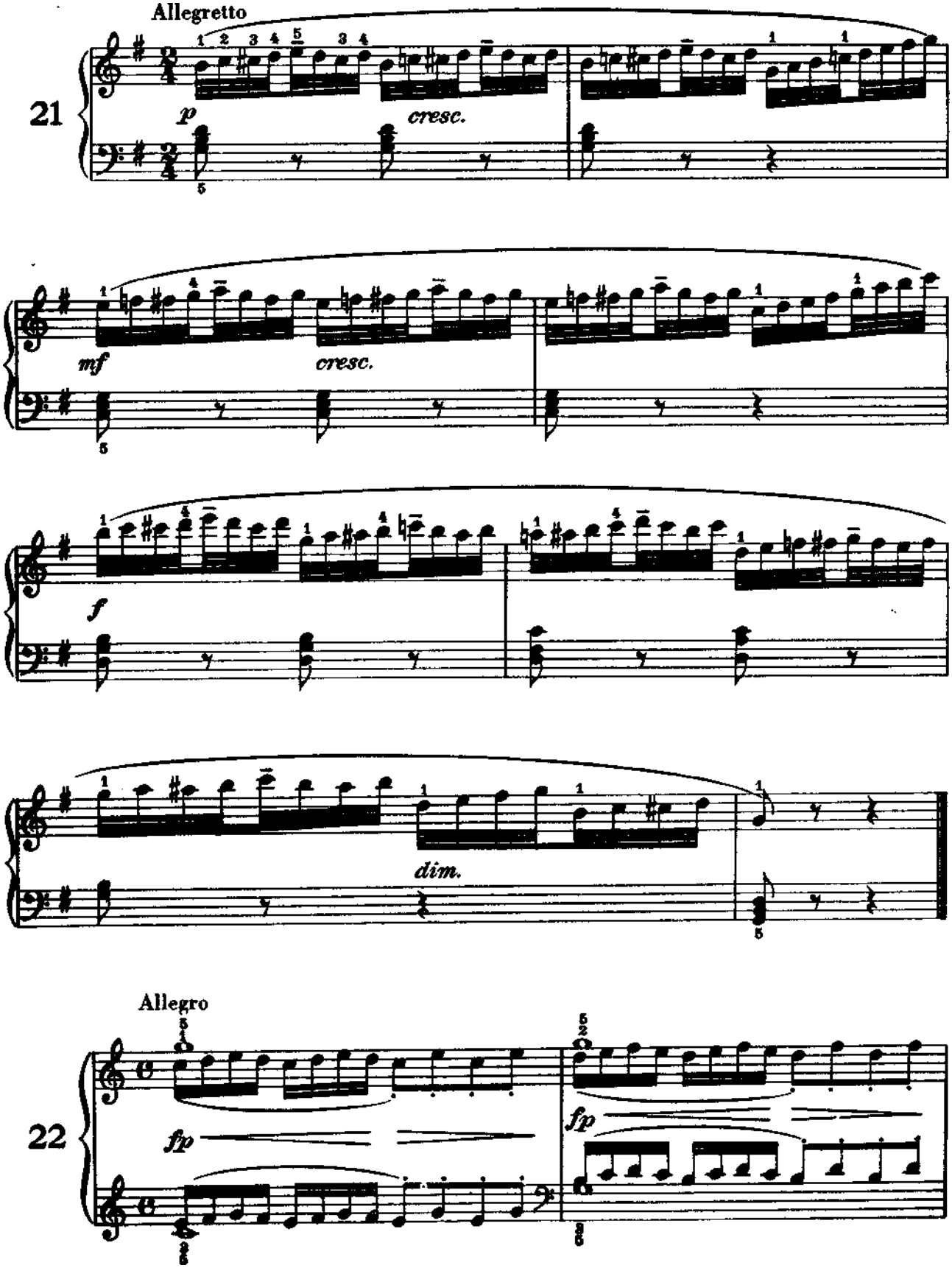
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mf
cresc.
f
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Allegro
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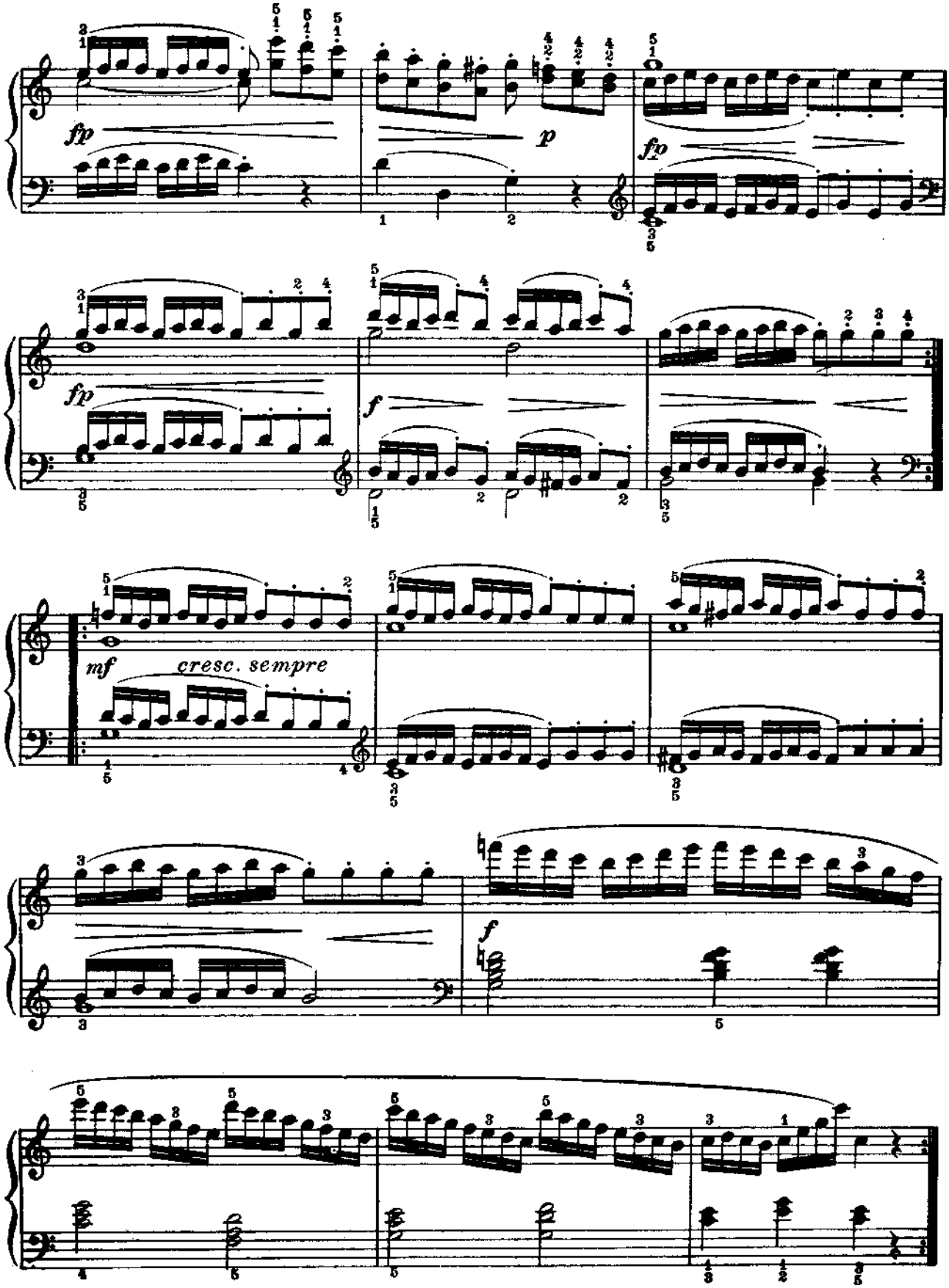
fp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fp
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mf
cresc. sempre
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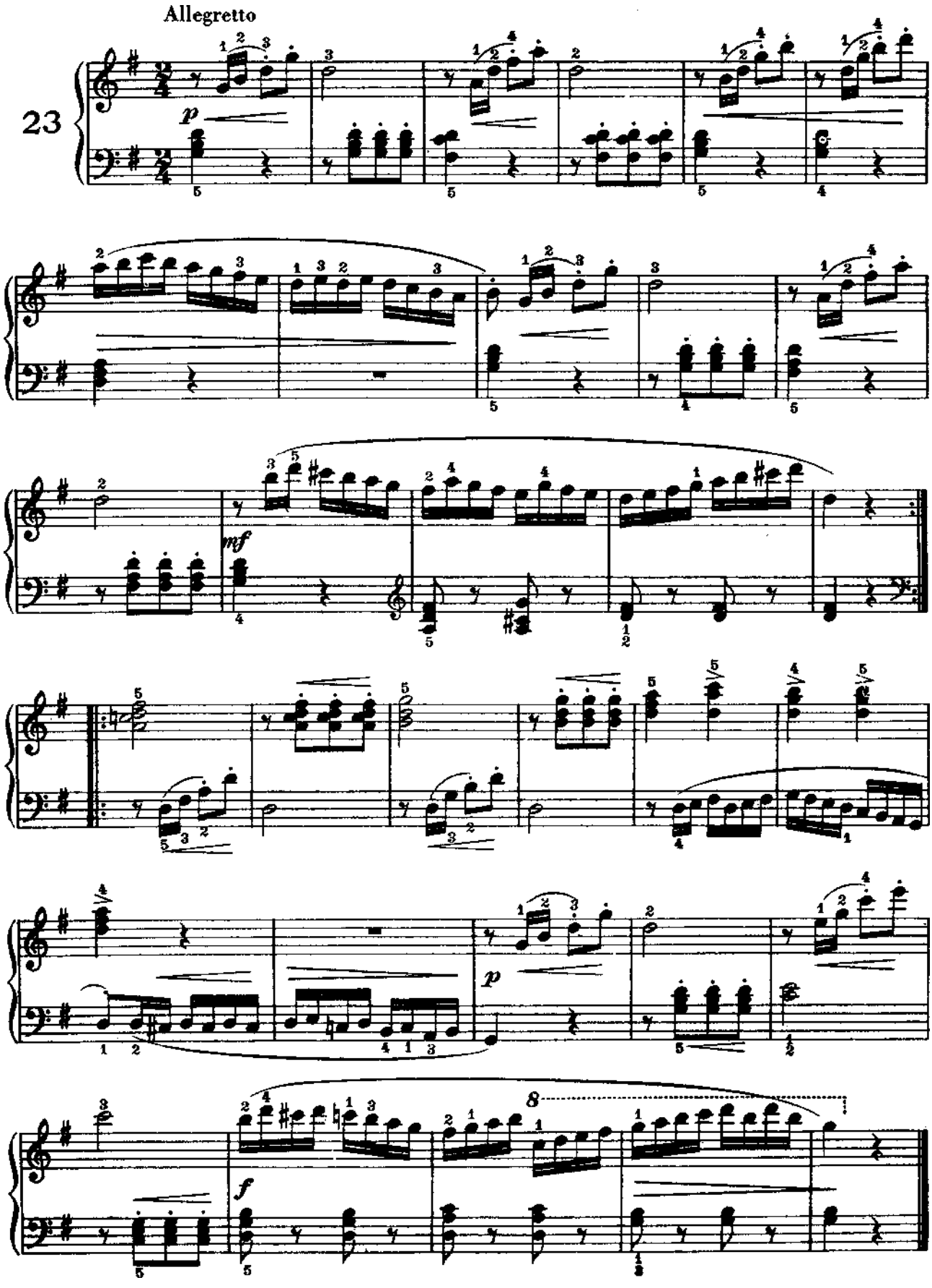
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p
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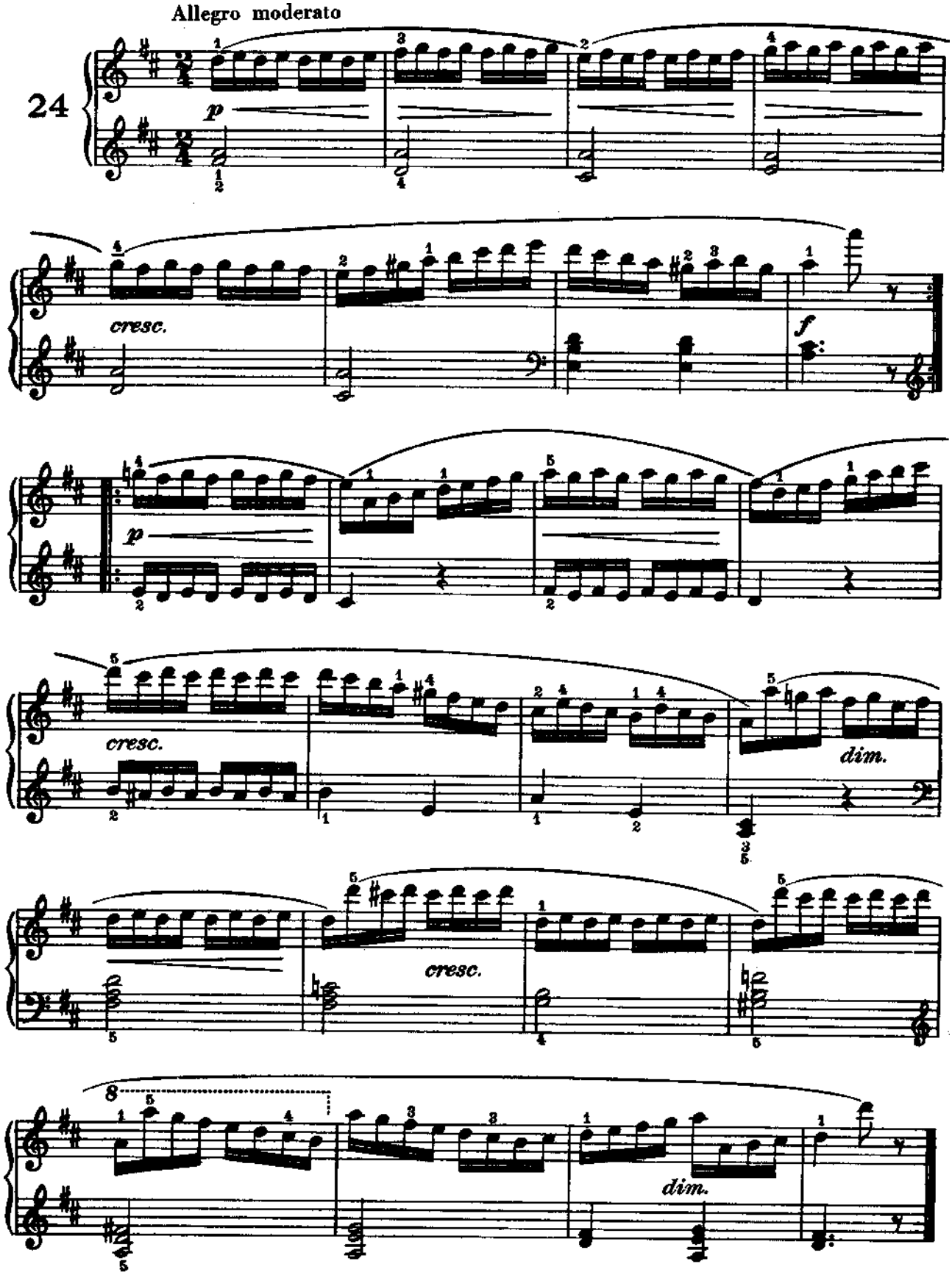
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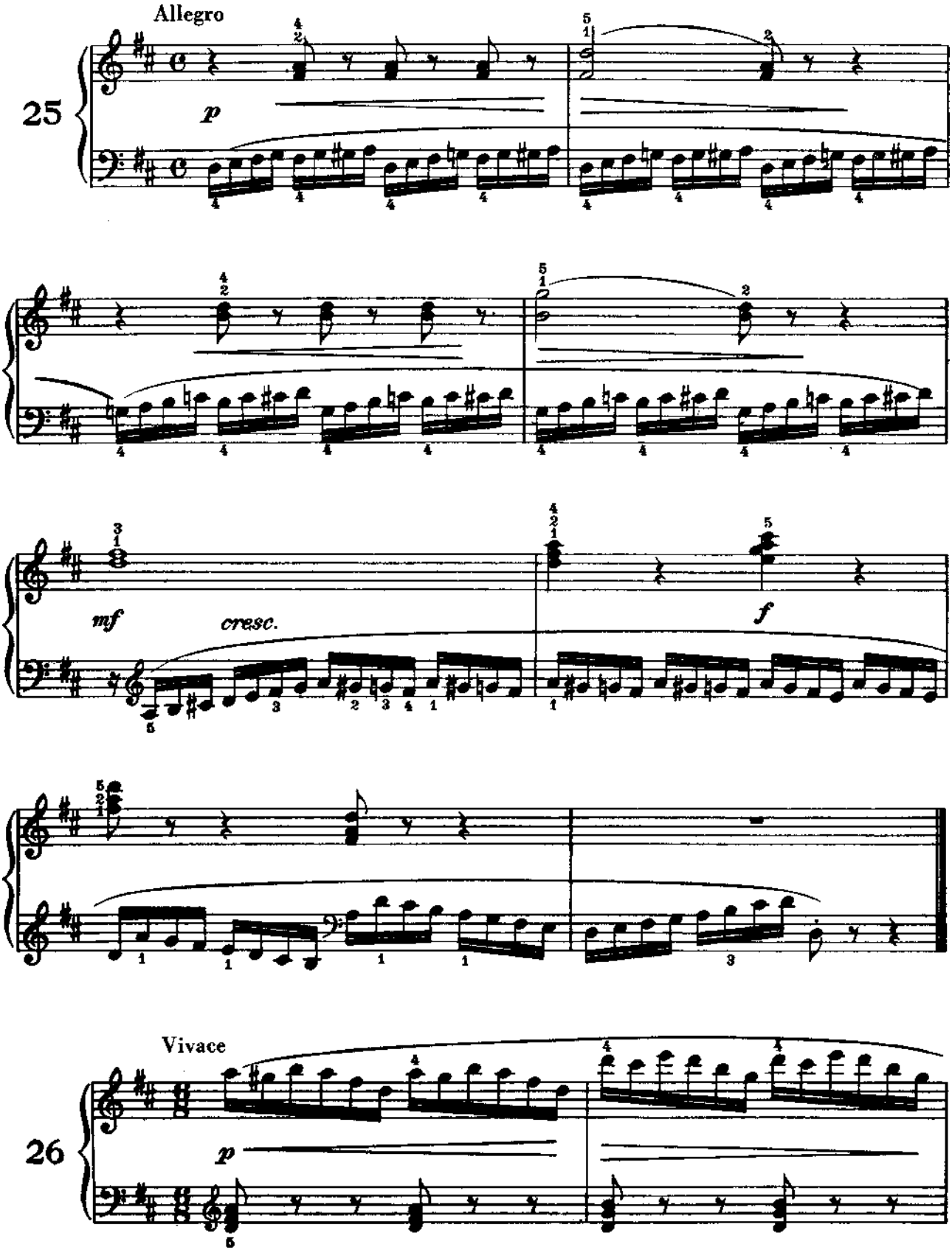
f
p
cresc.
dim.
cresc.
dim.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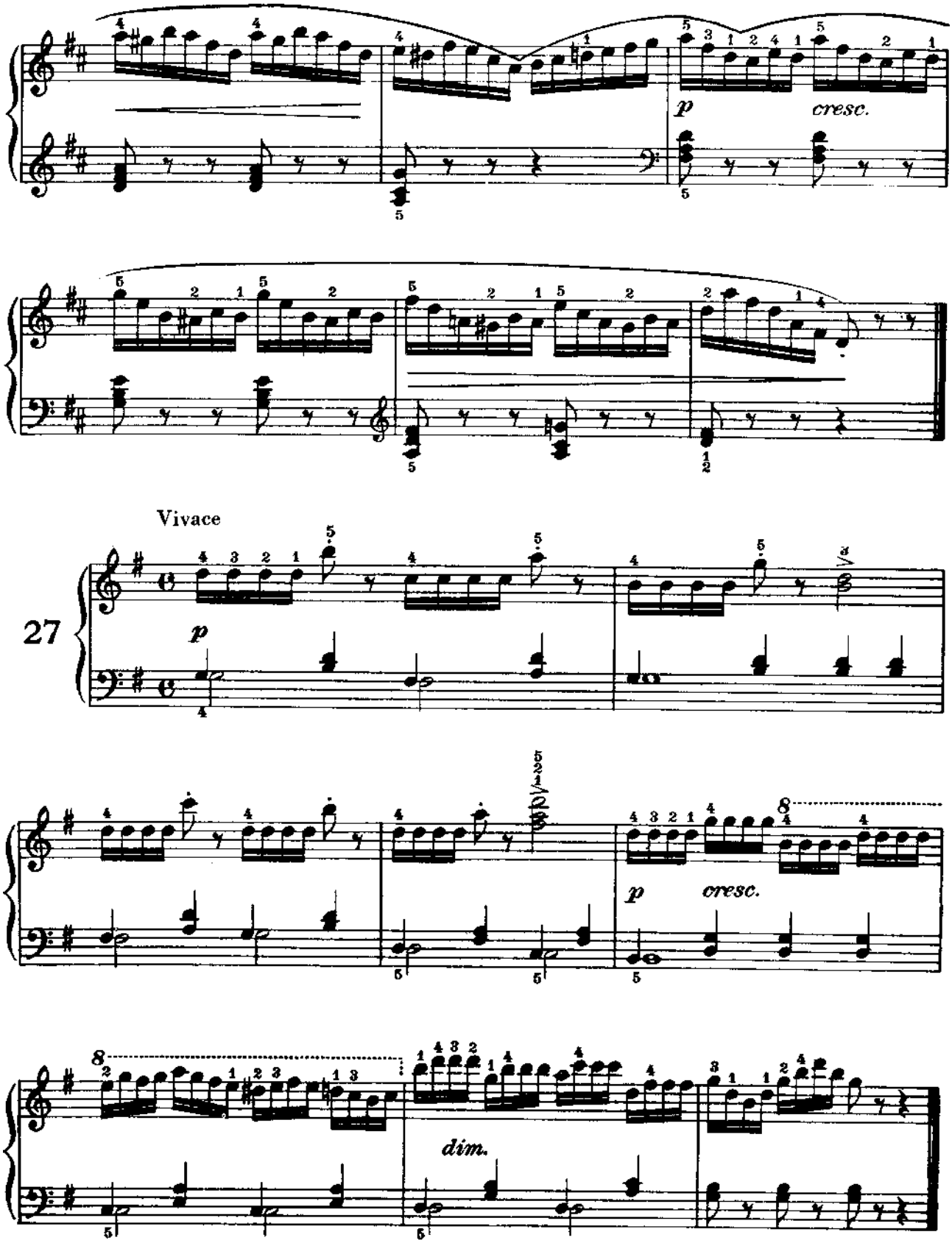
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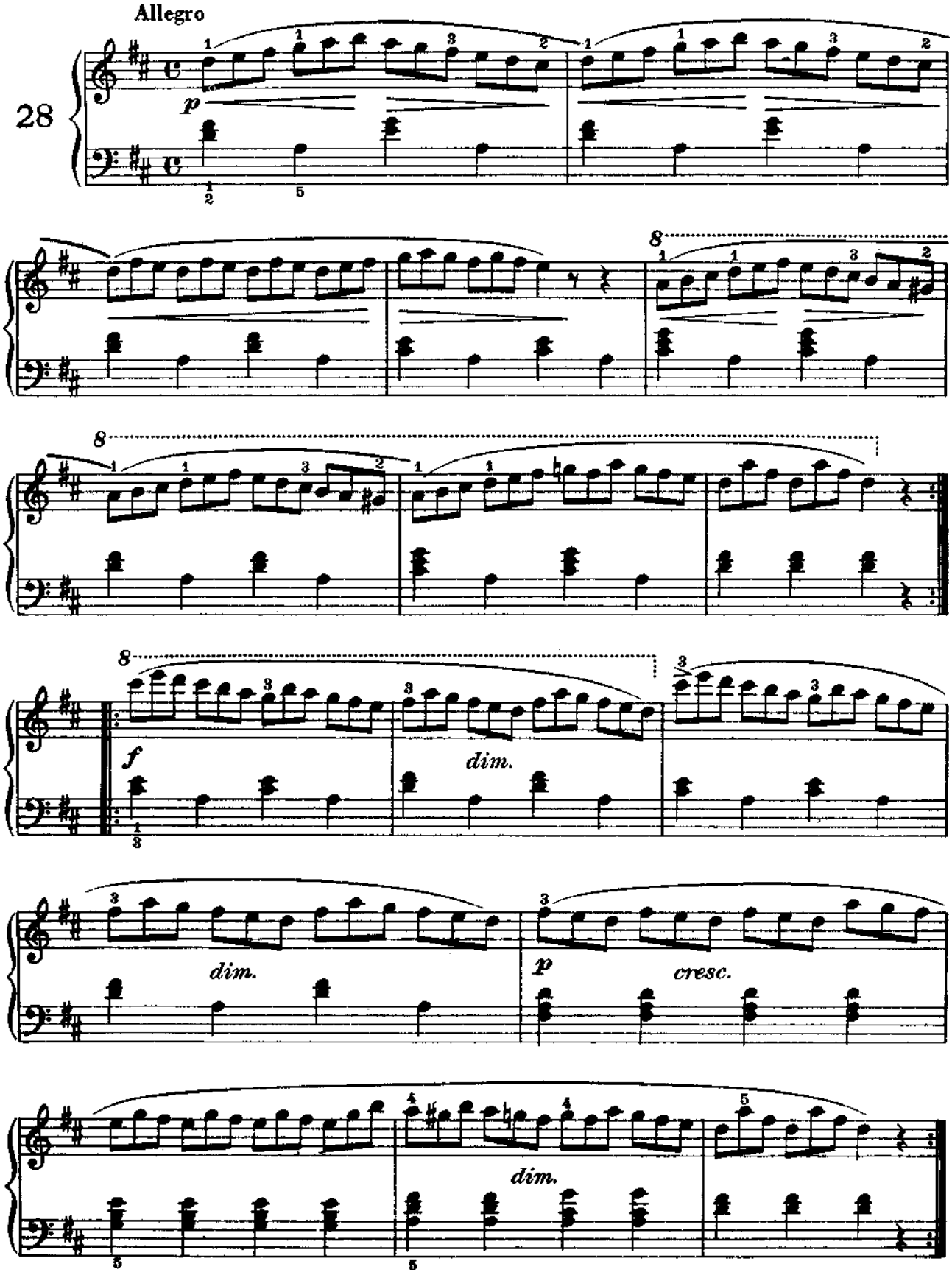
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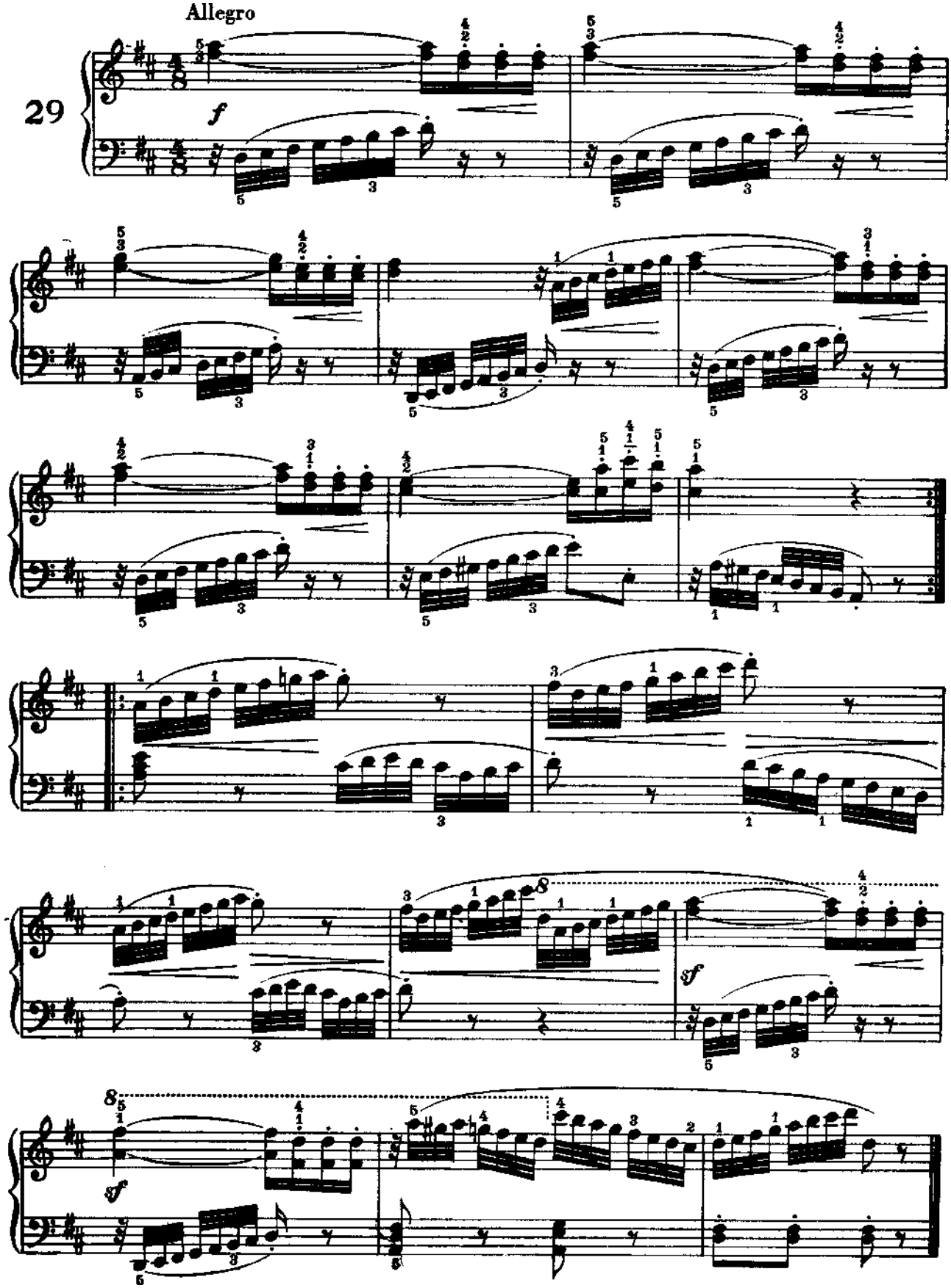
8
f
dim.
dim.
p
cresc.
dim.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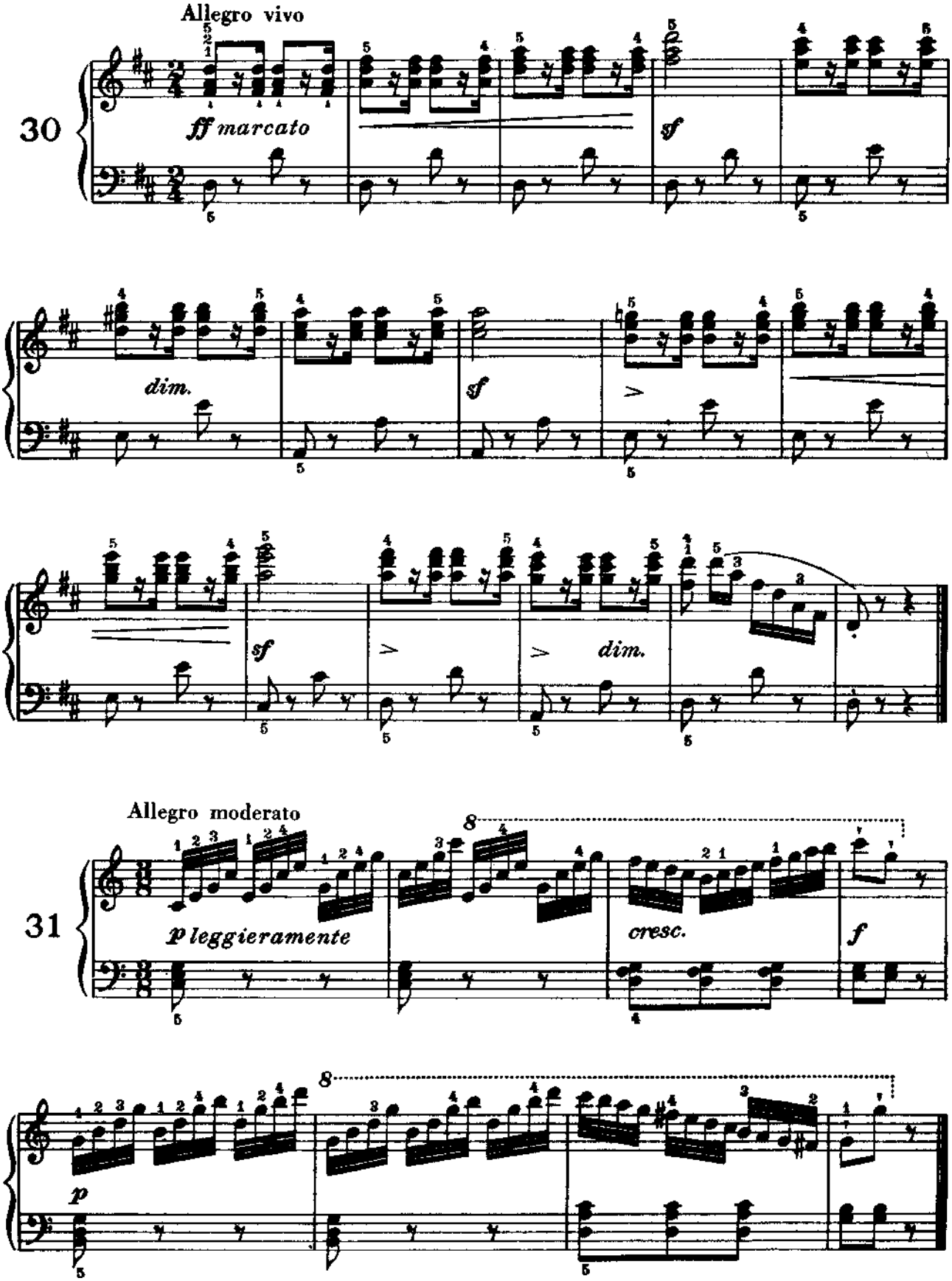
sf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dim.
sf
sf
dim.
Allegro moderato
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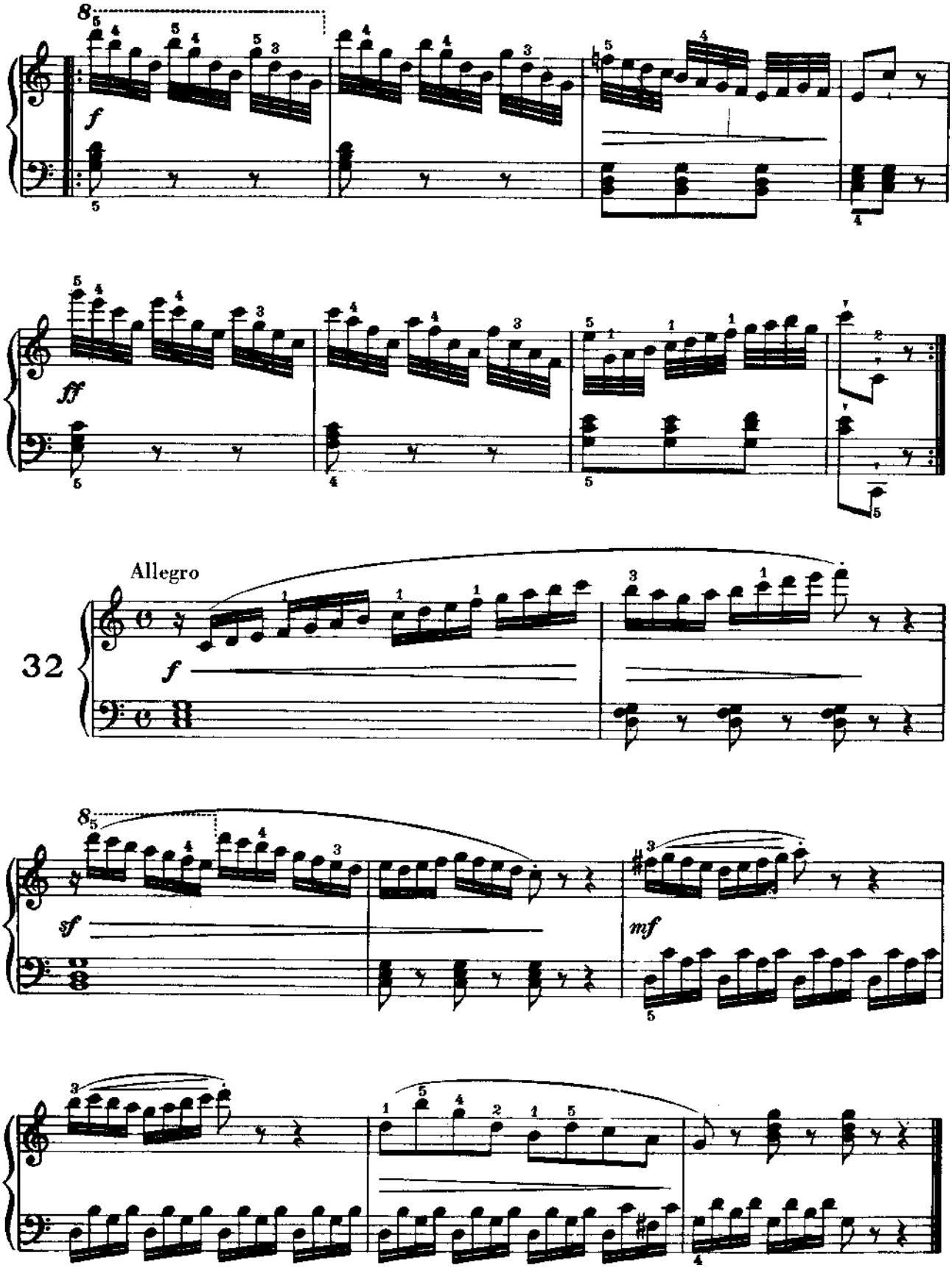
p leggieramente
cresc.
f
p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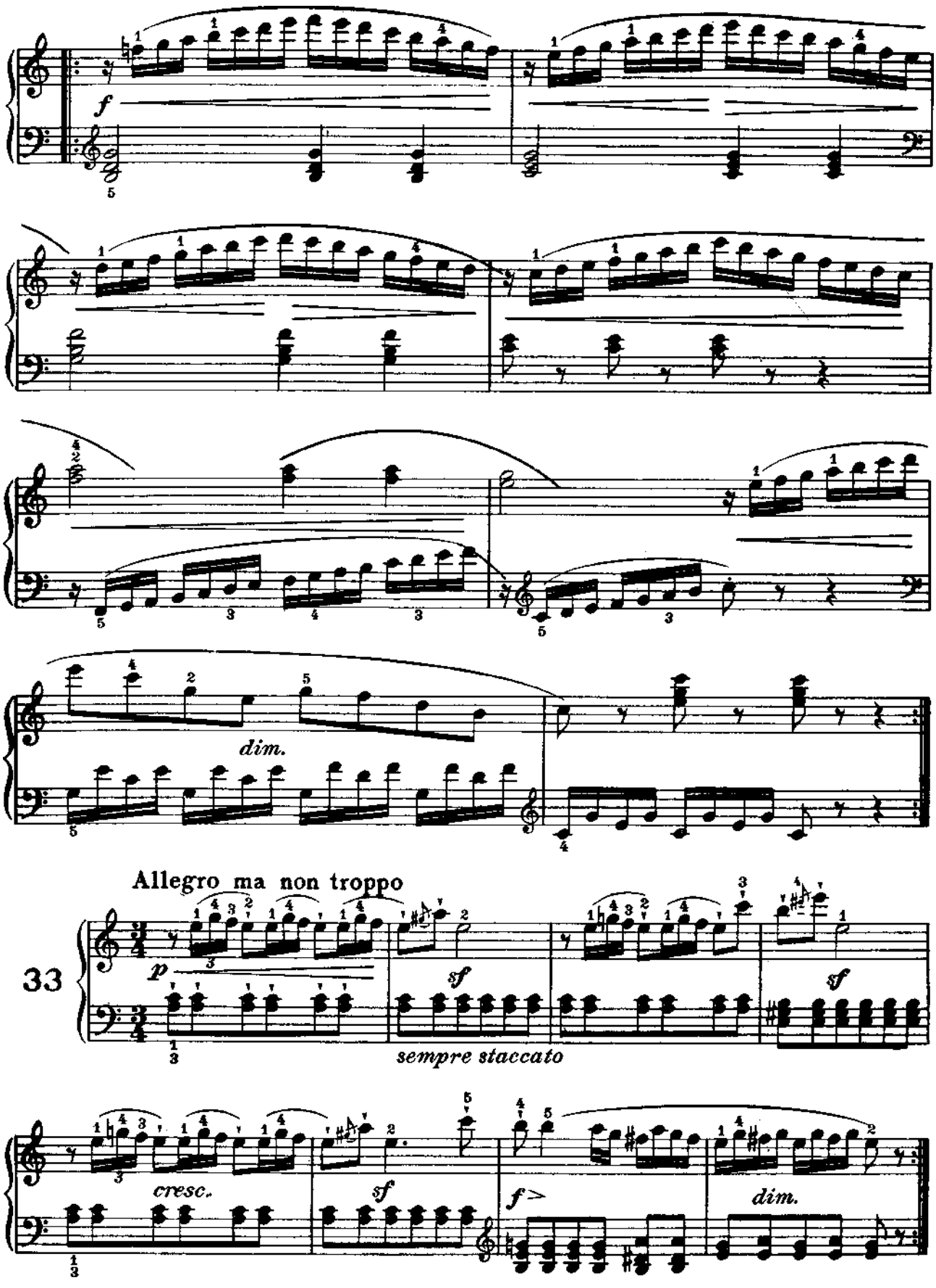
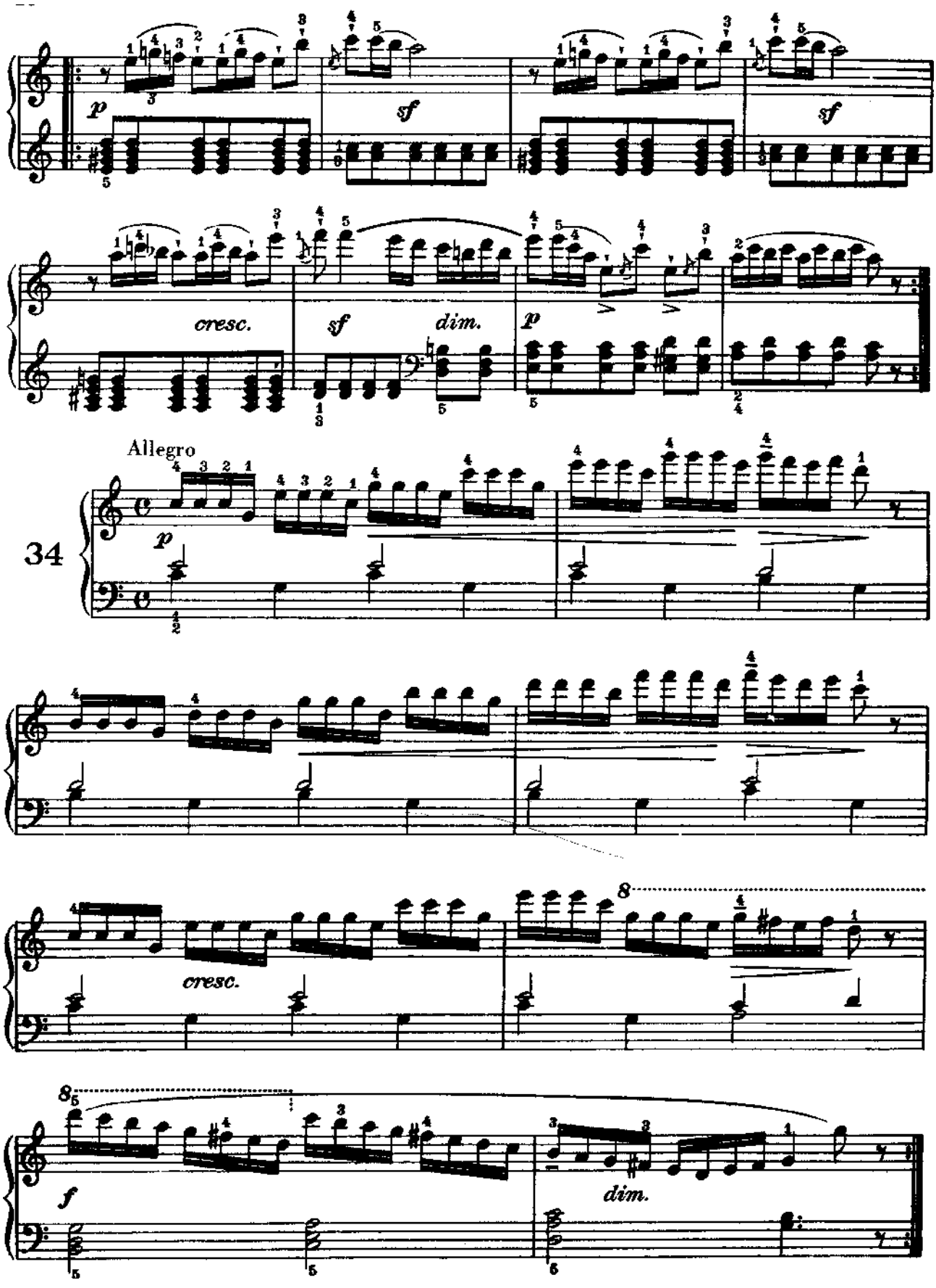
ff
Allegro
32
f
sf
mf


f
dim.
Allegro ma non troppo
33
p
sf
sempre staccato
cresc.
f
dim.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sf
sf
cresc.
sf
dim.
p
Allegro
34
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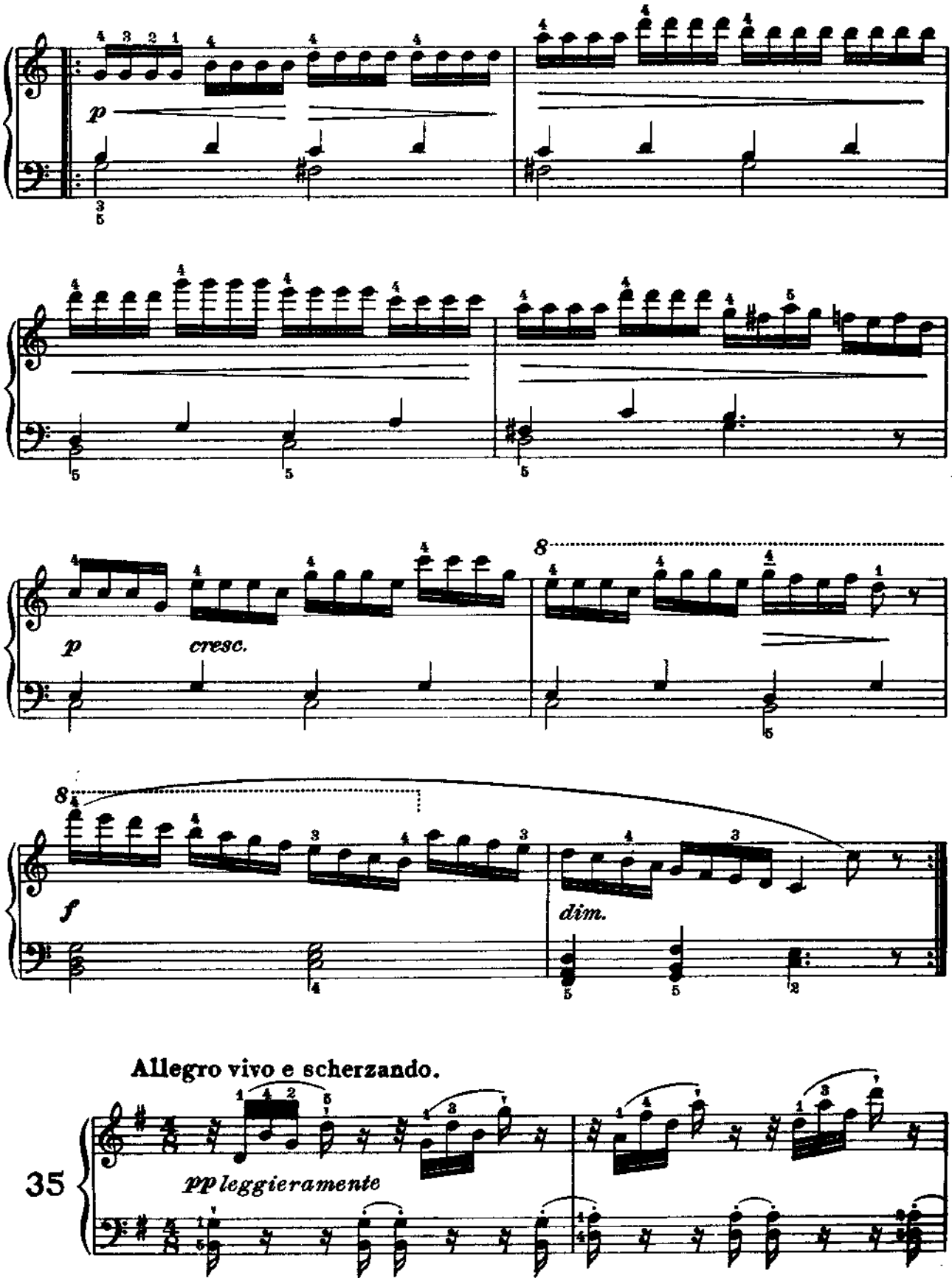
cresc.
8
8
f
dim.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cresc.
8
f
dim.
Allegro vivo e scherzando.
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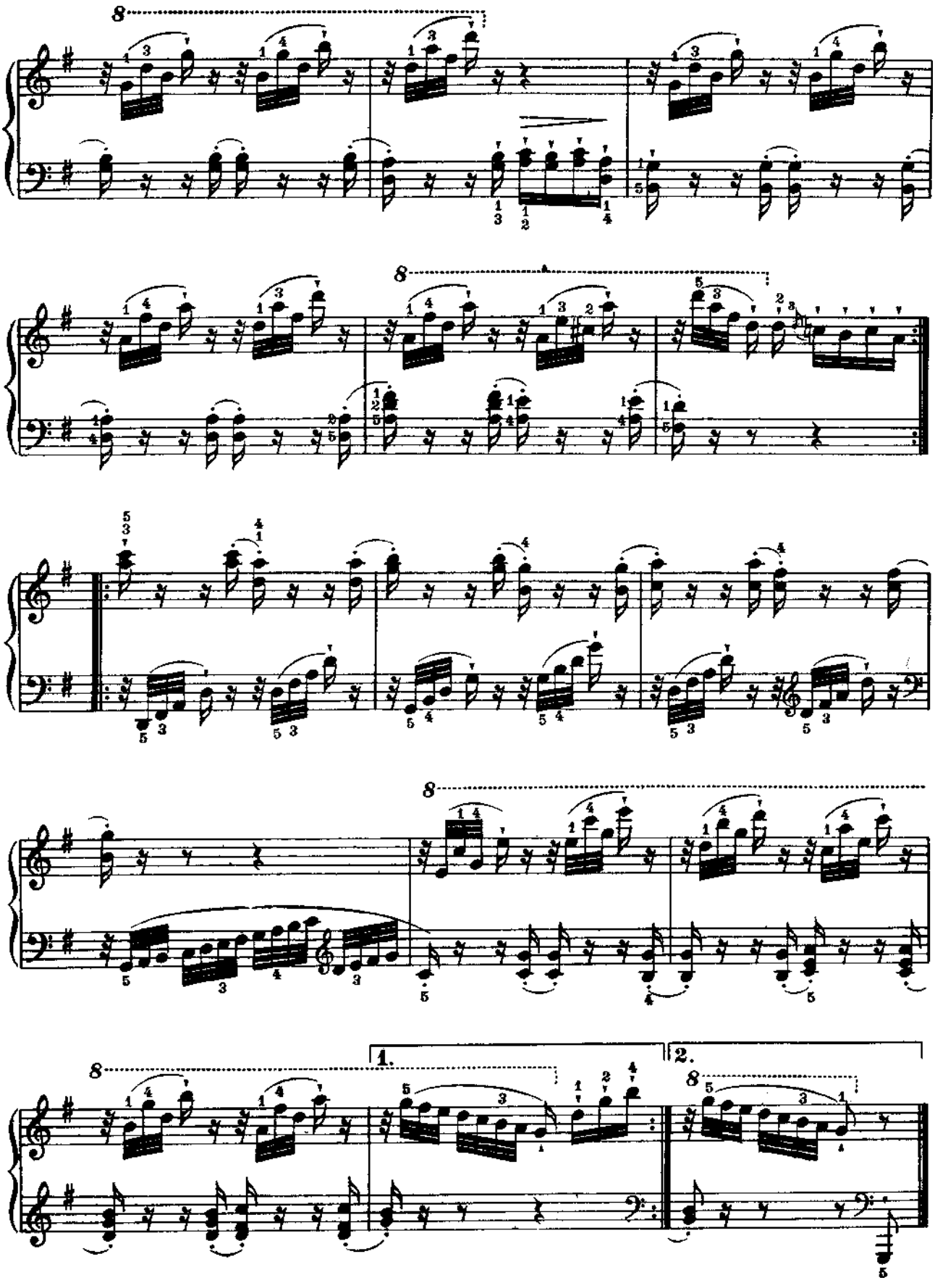
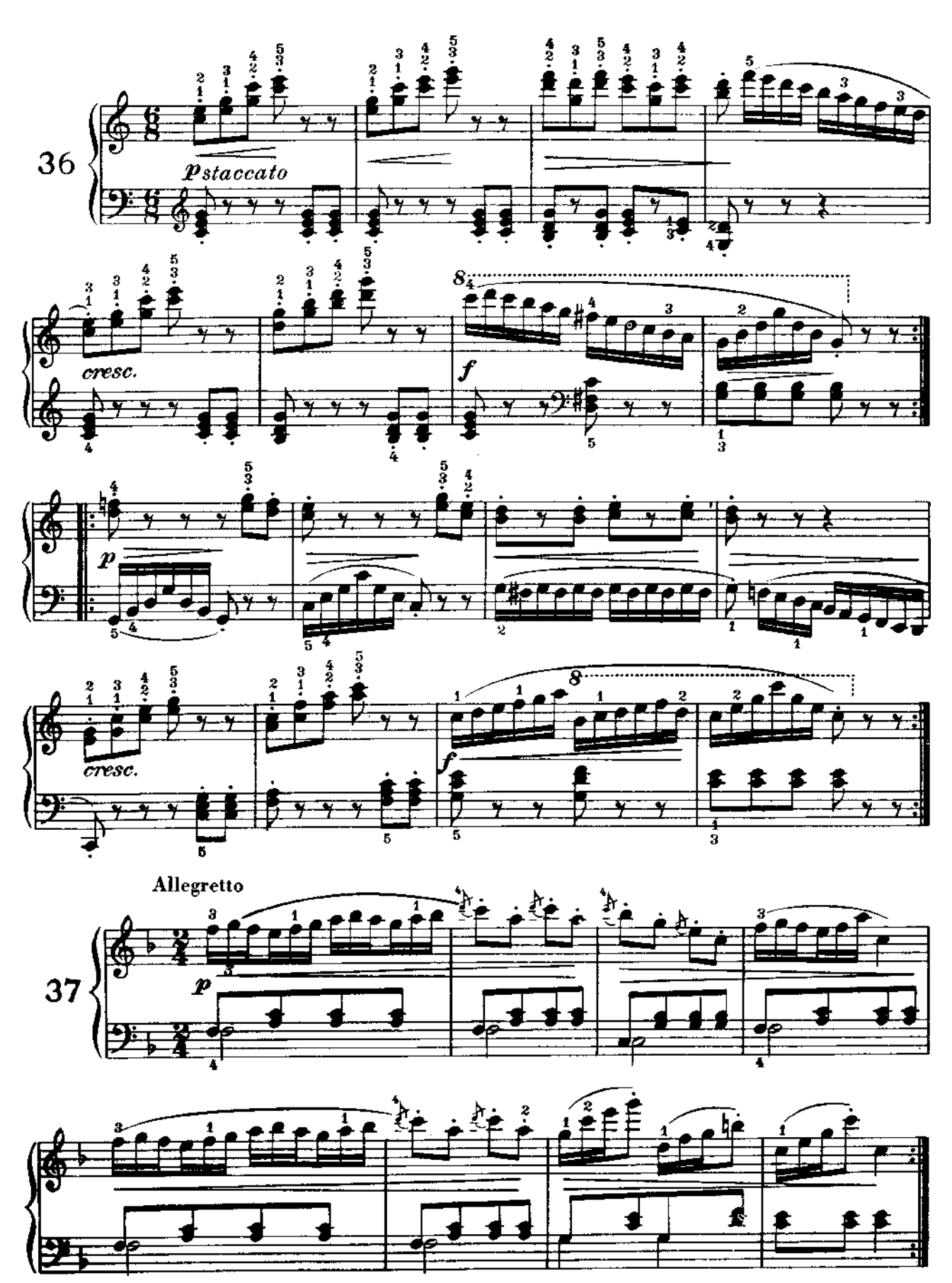
pp leggieramente


8
8
8
8
1.
2.
8
8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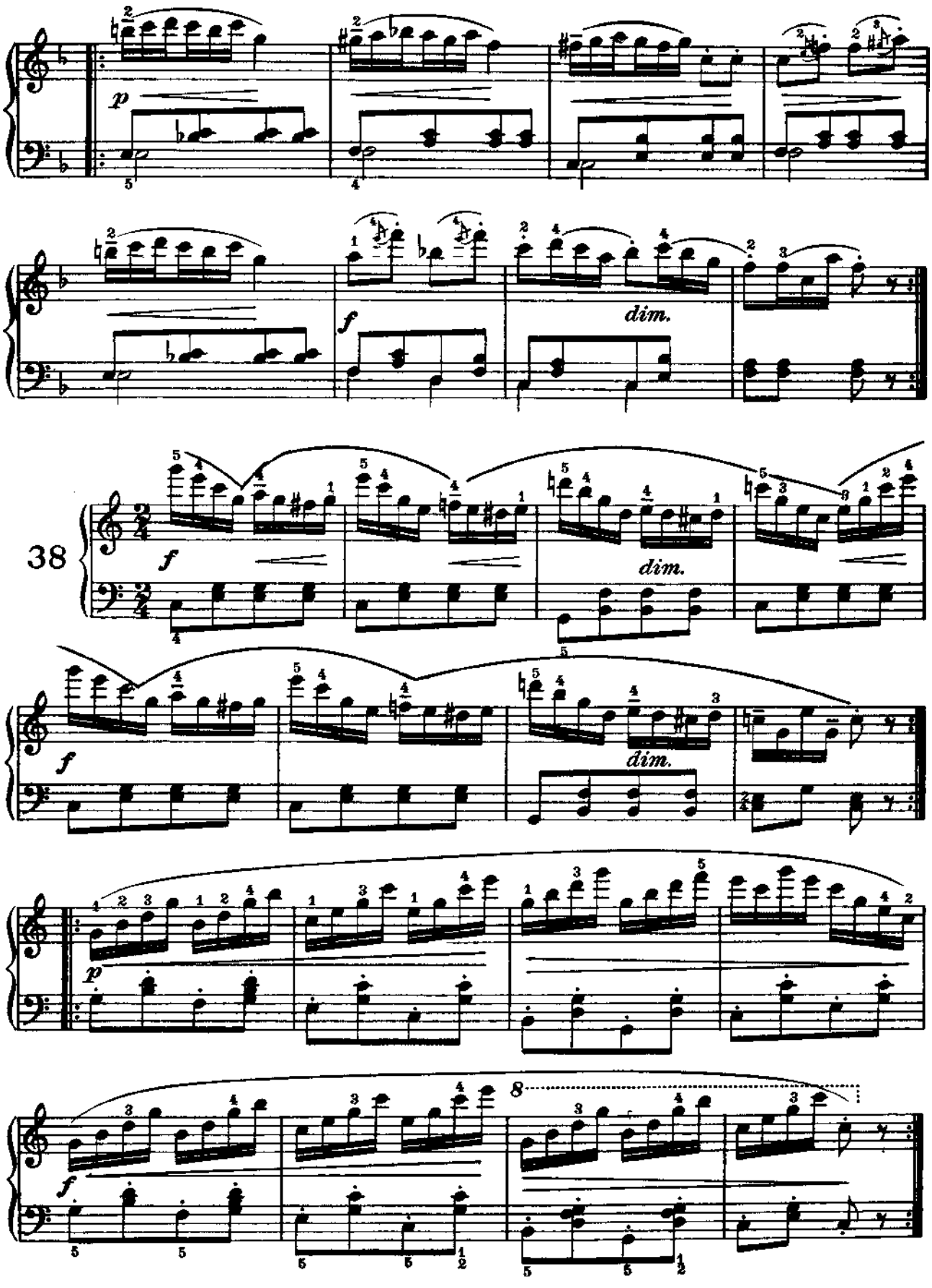
cresc.
f
p
cresc.
f
Allegretto
37
p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38
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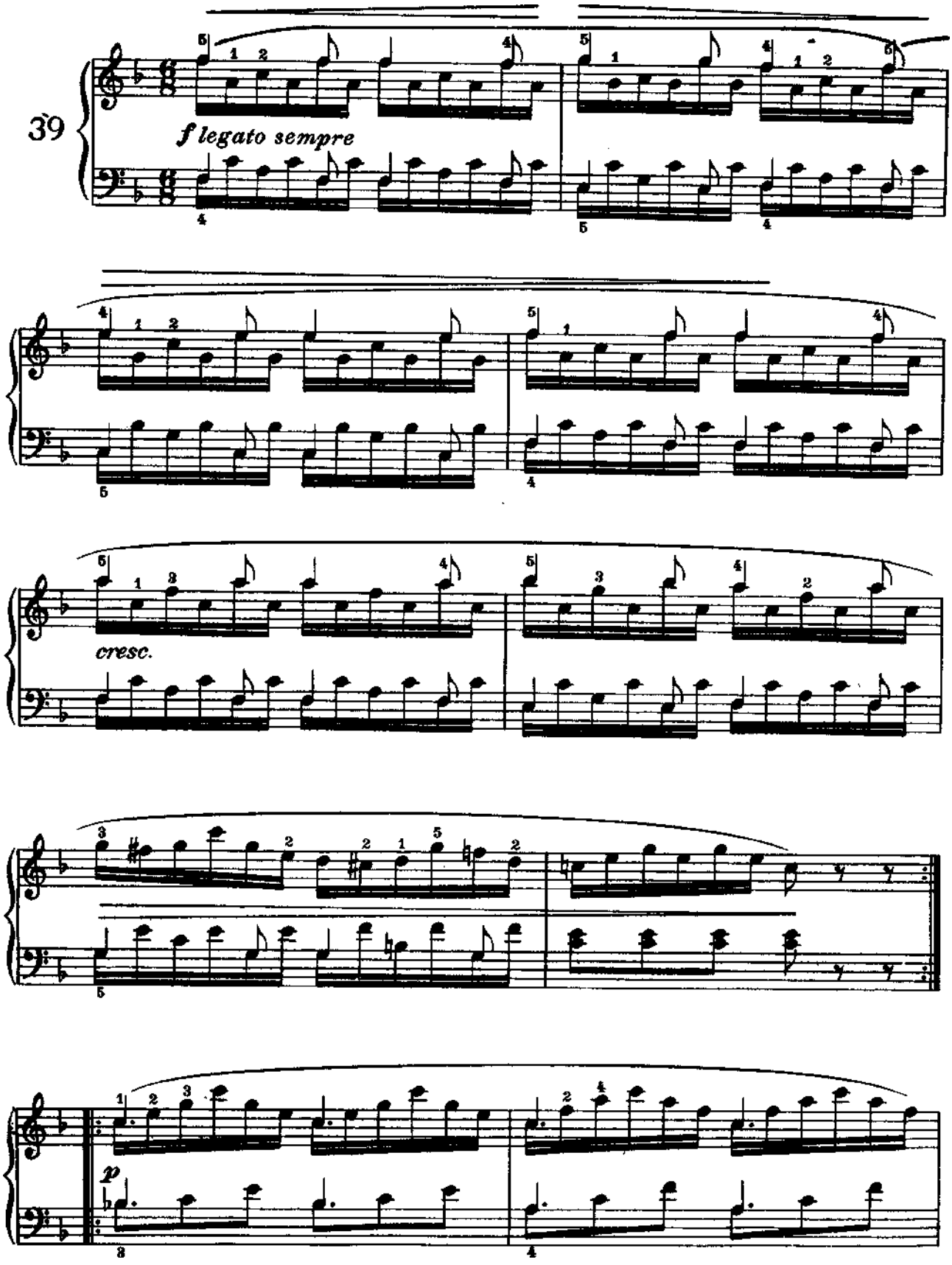
dim.
f
dim.
p
8
f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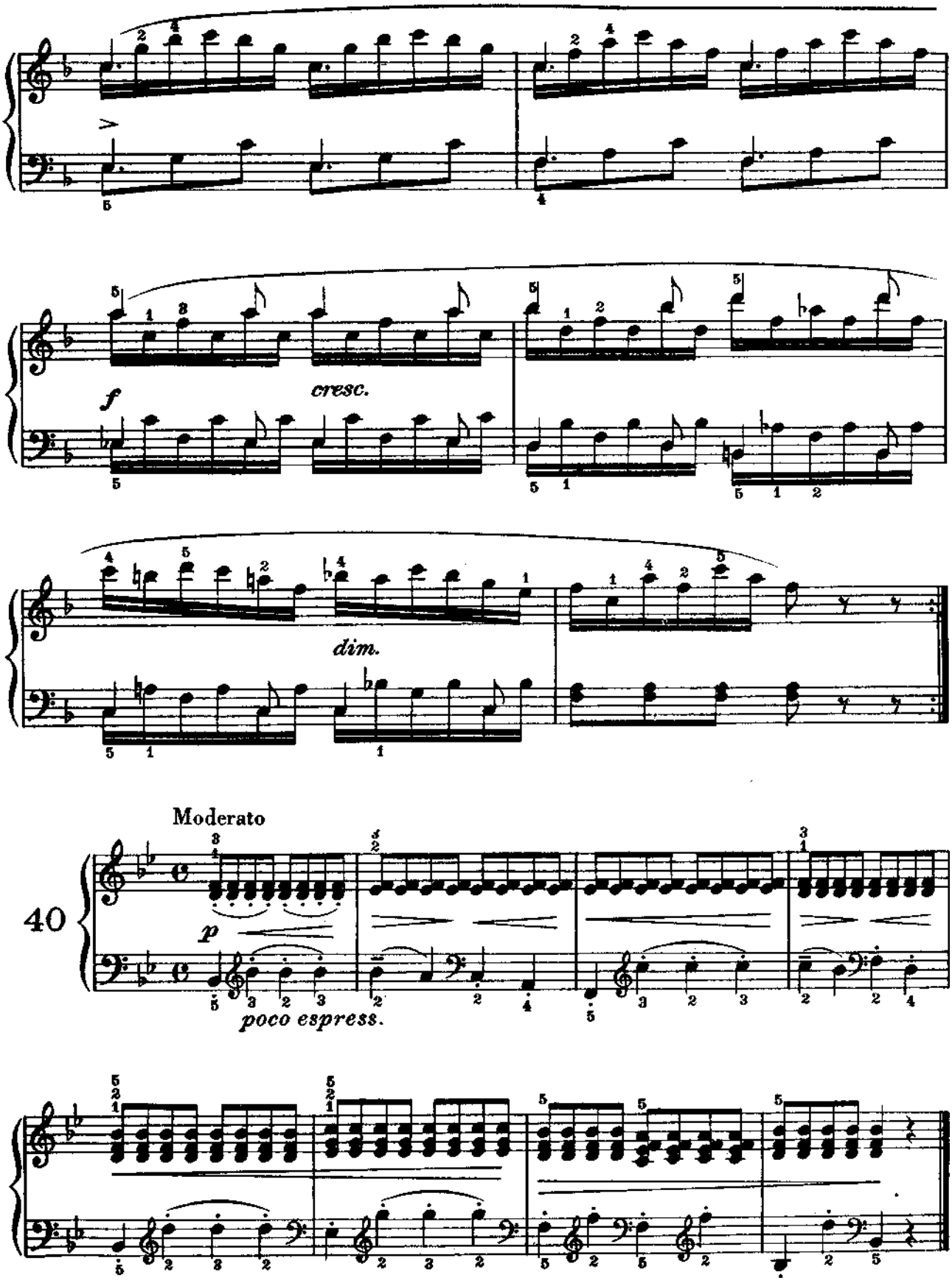
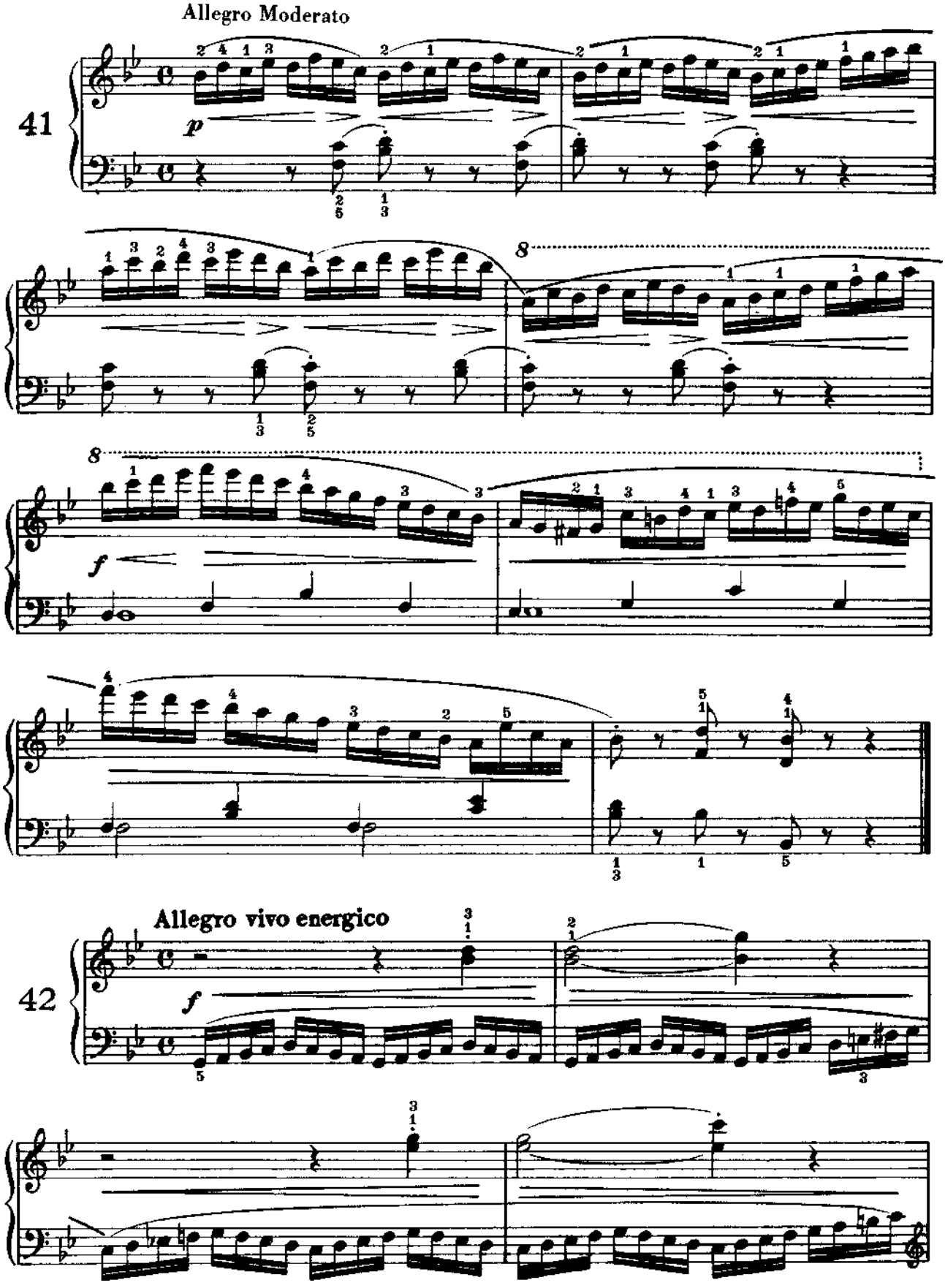
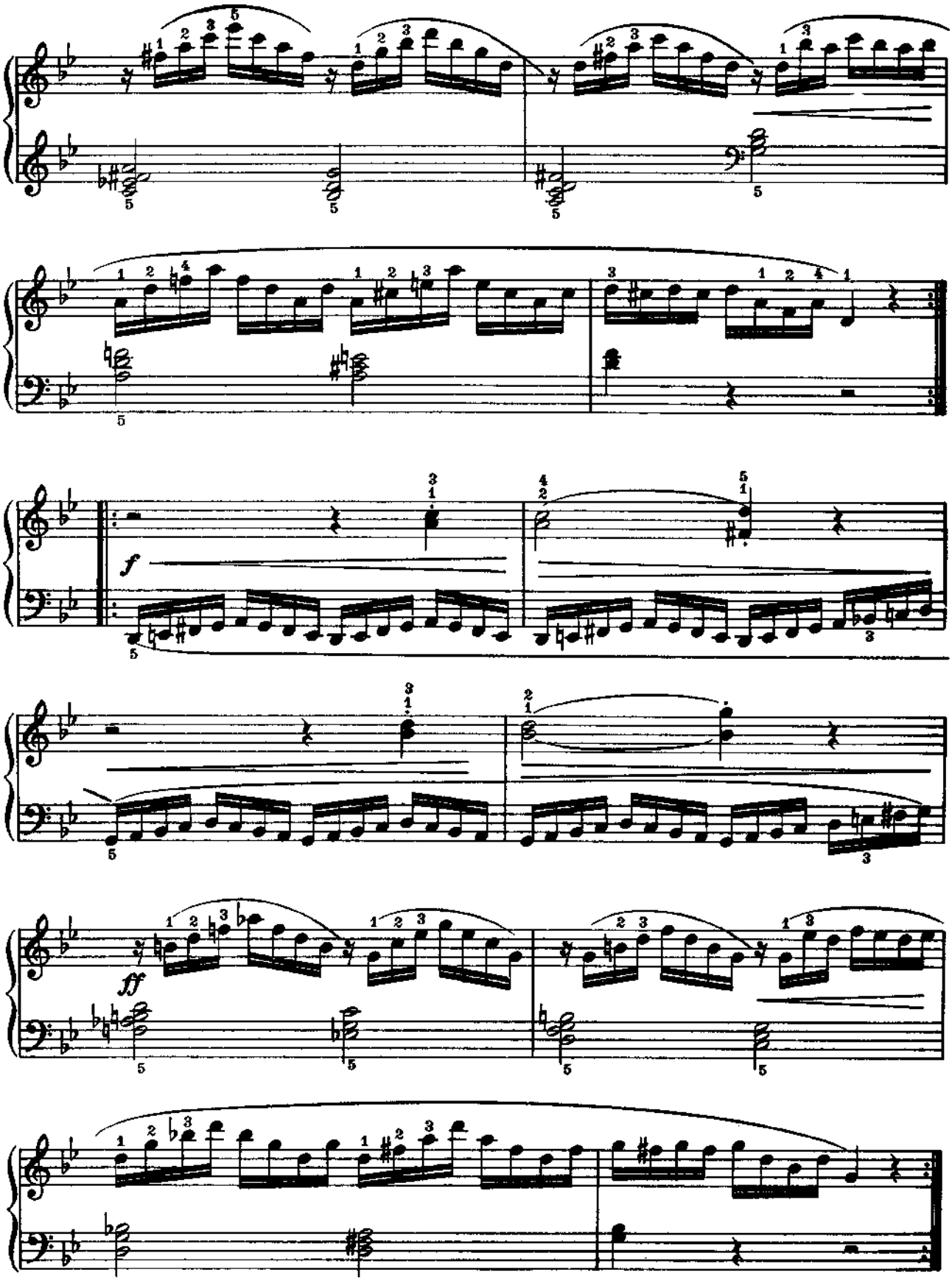
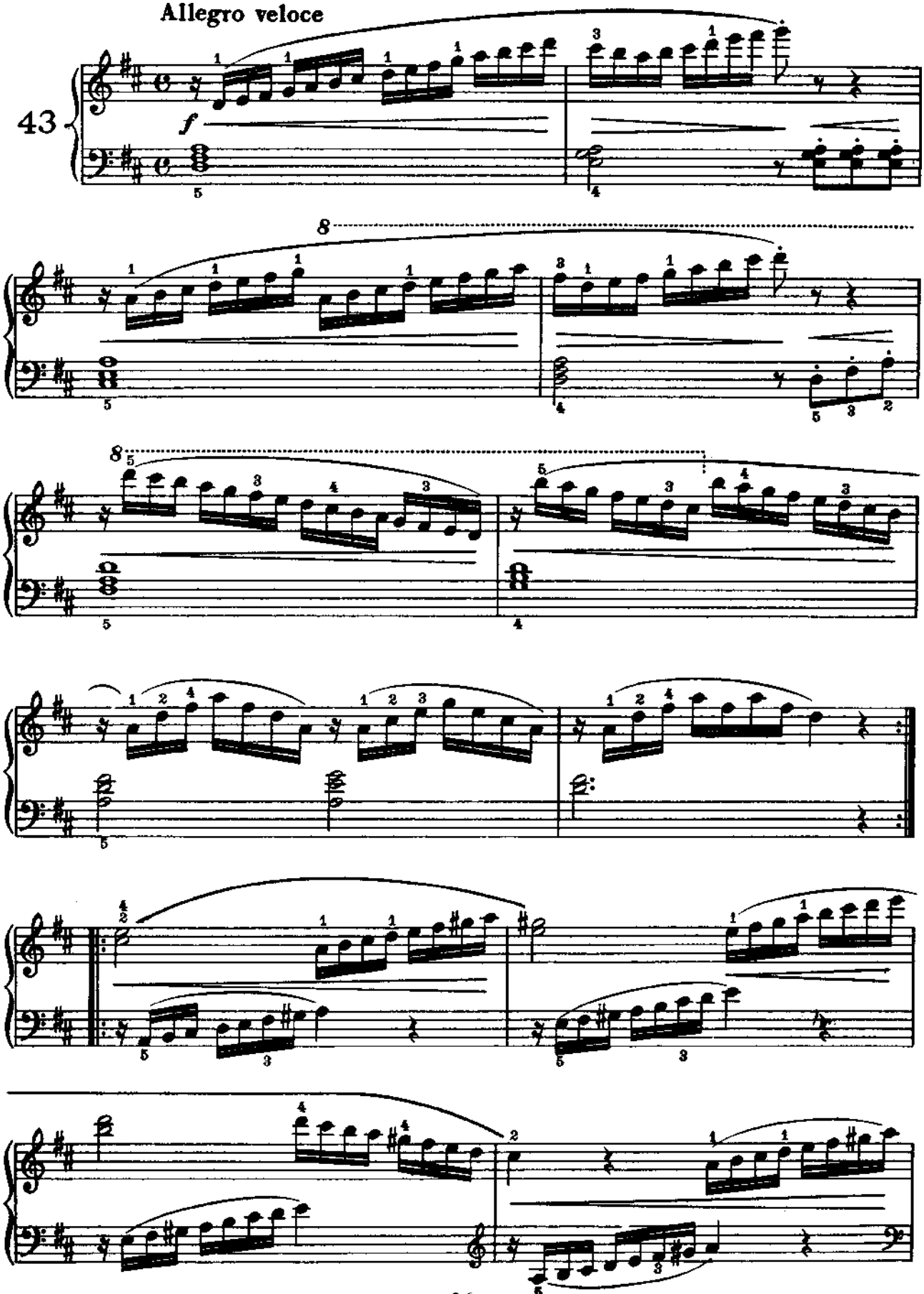
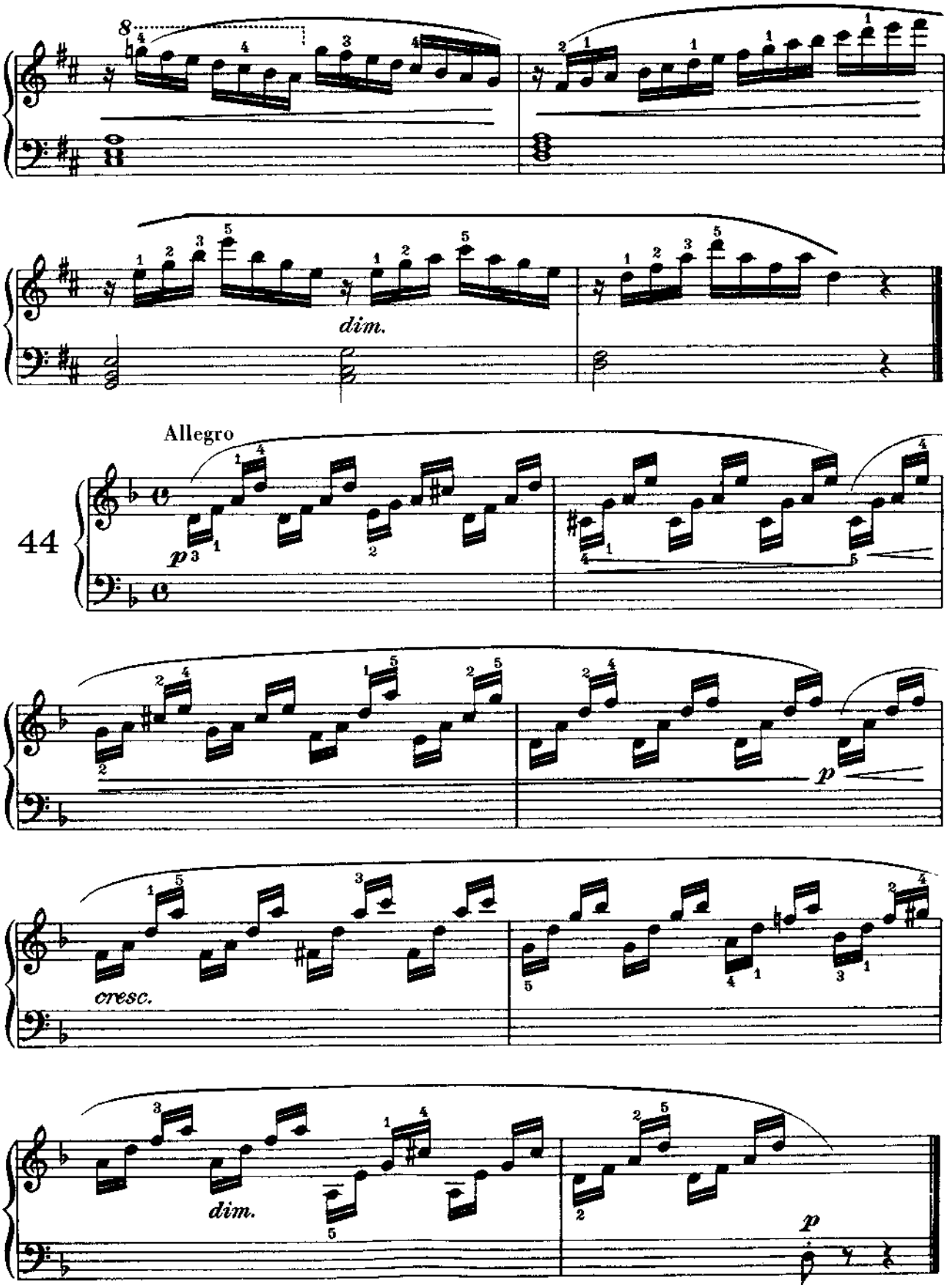
f legato sempre
cresc.
p

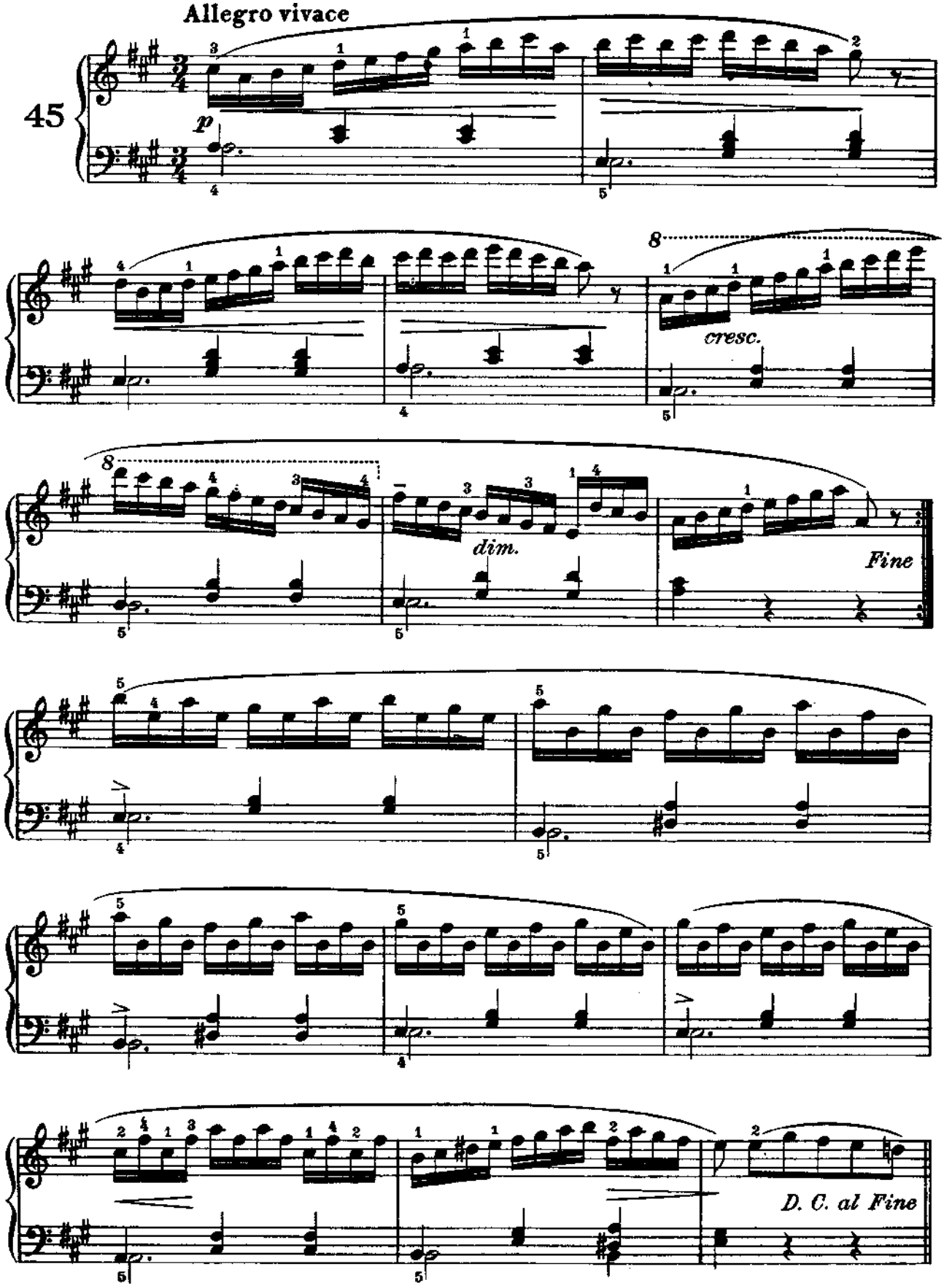

cresc.
f
dim.
Moderato
40
p
poco espress.

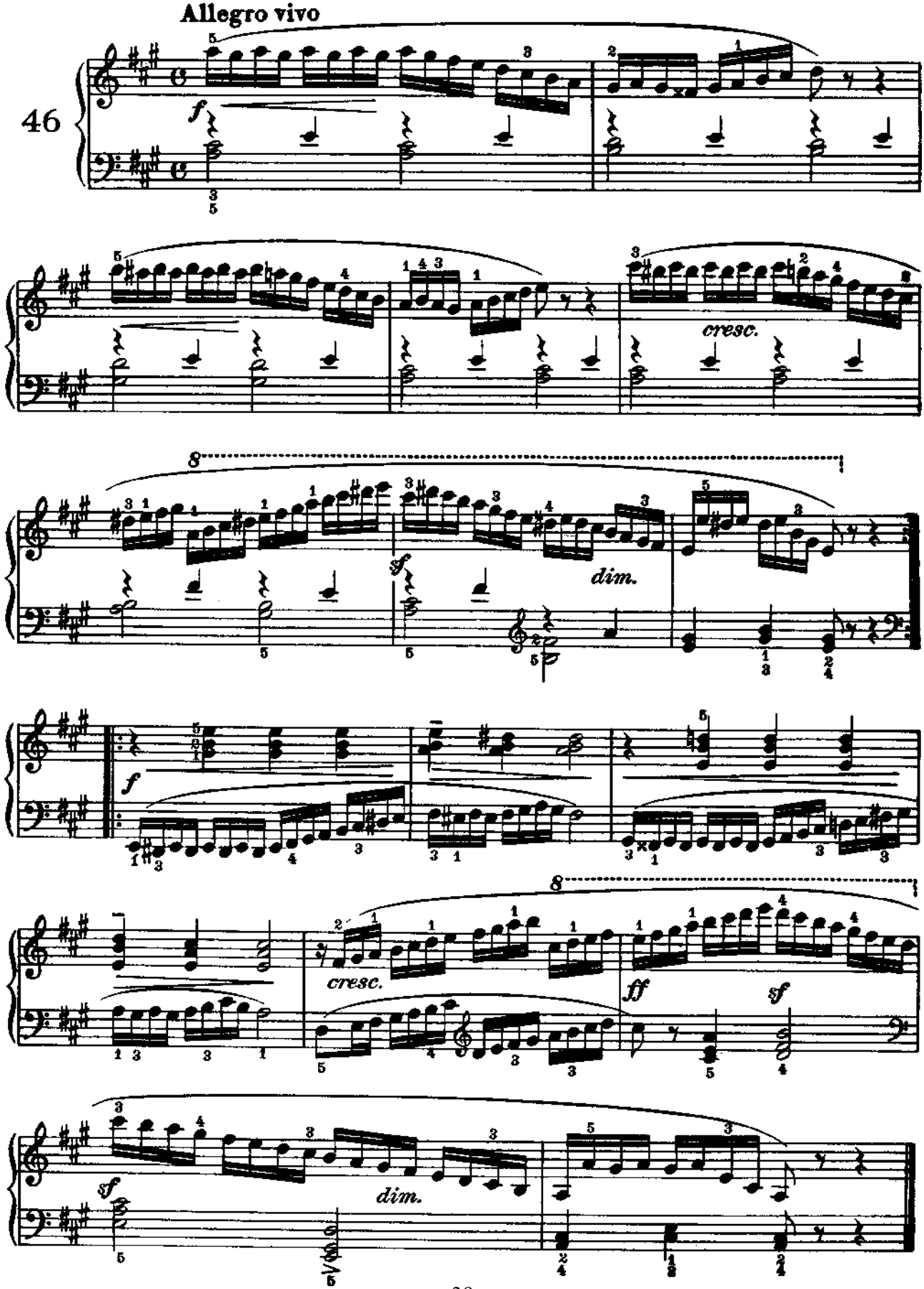

Allegro Moderato
41
p
8
f
Allegro vivo energico
42
f

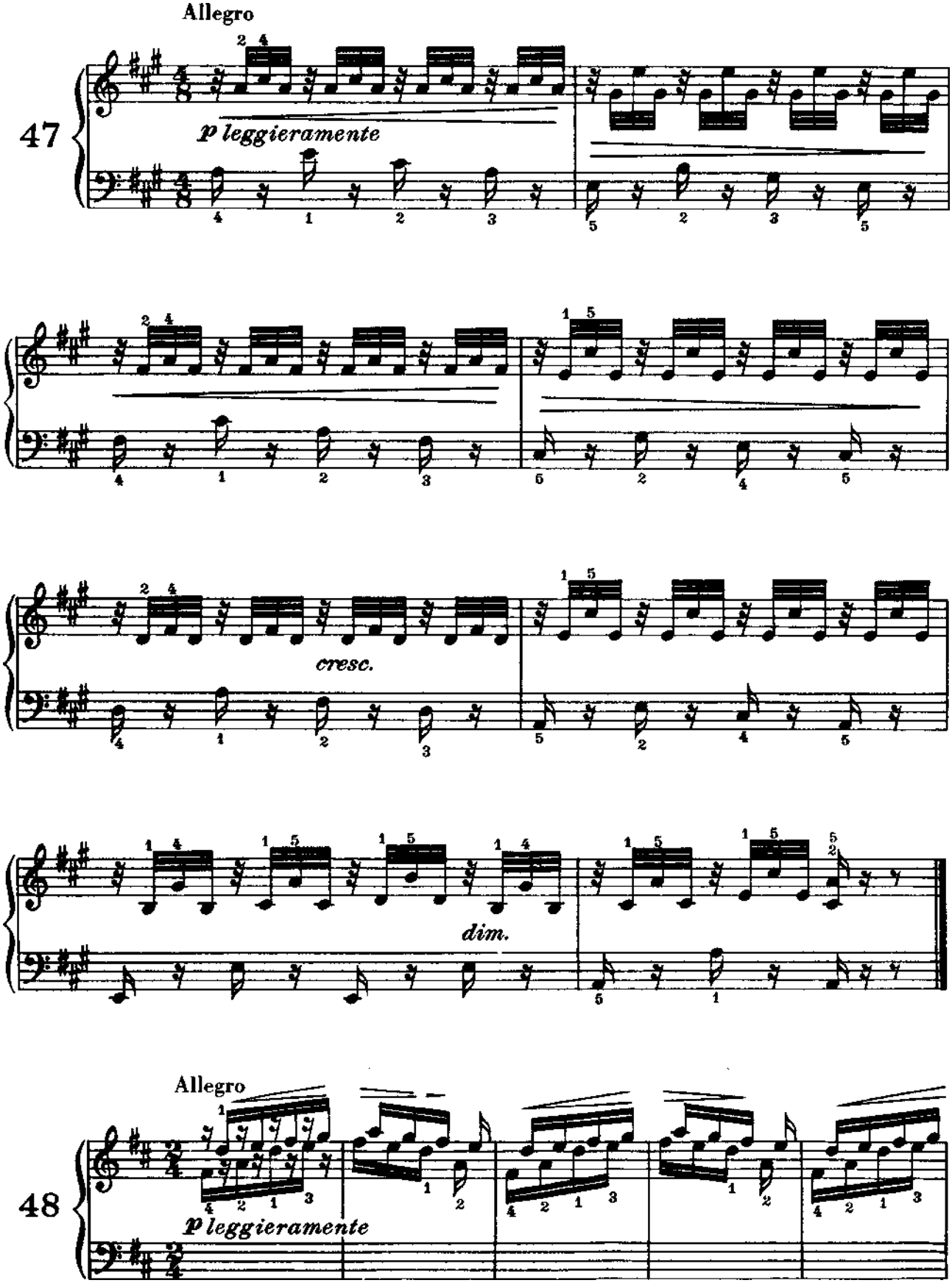

f
ff

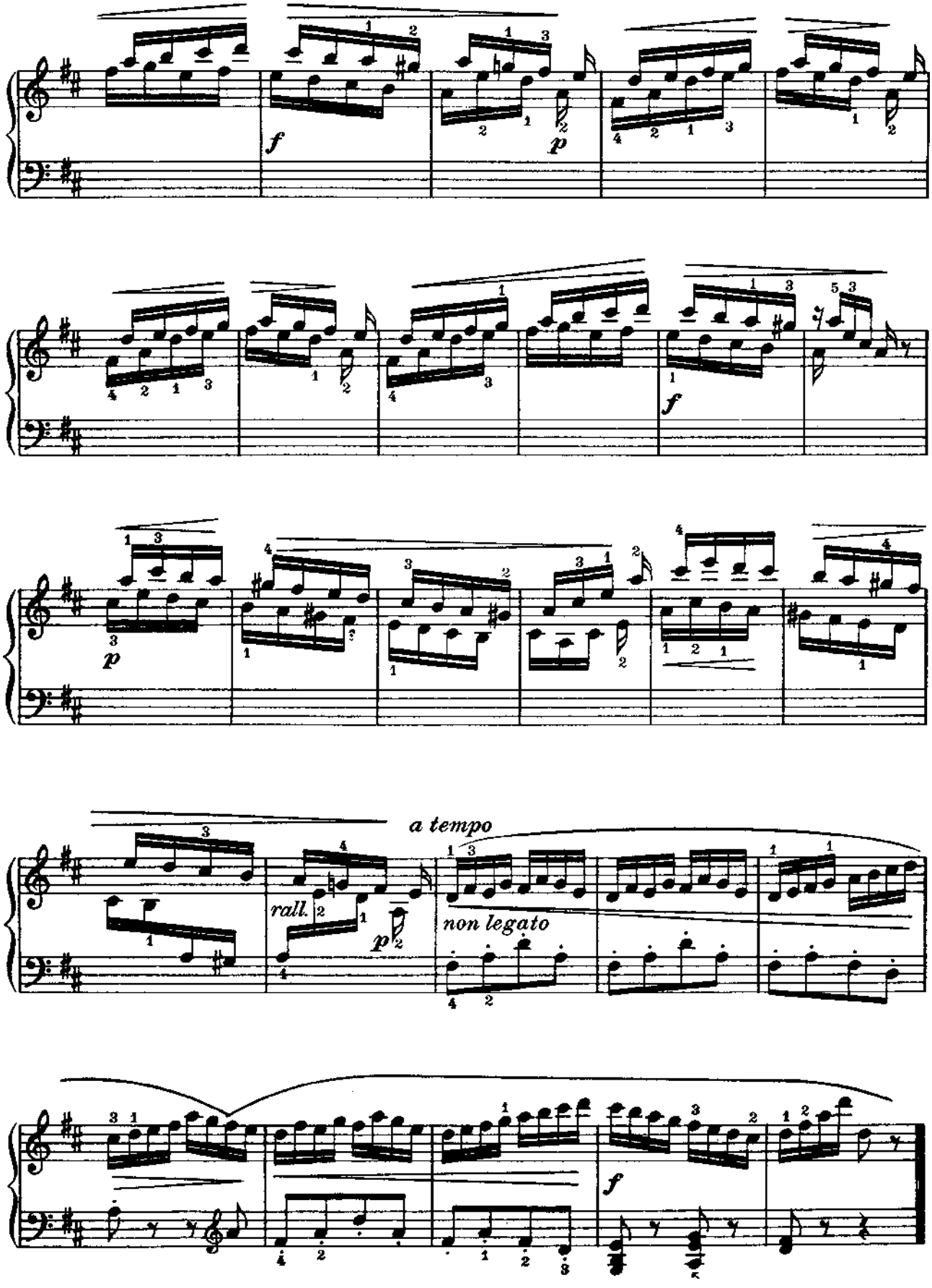

Allegro veloce
43
f

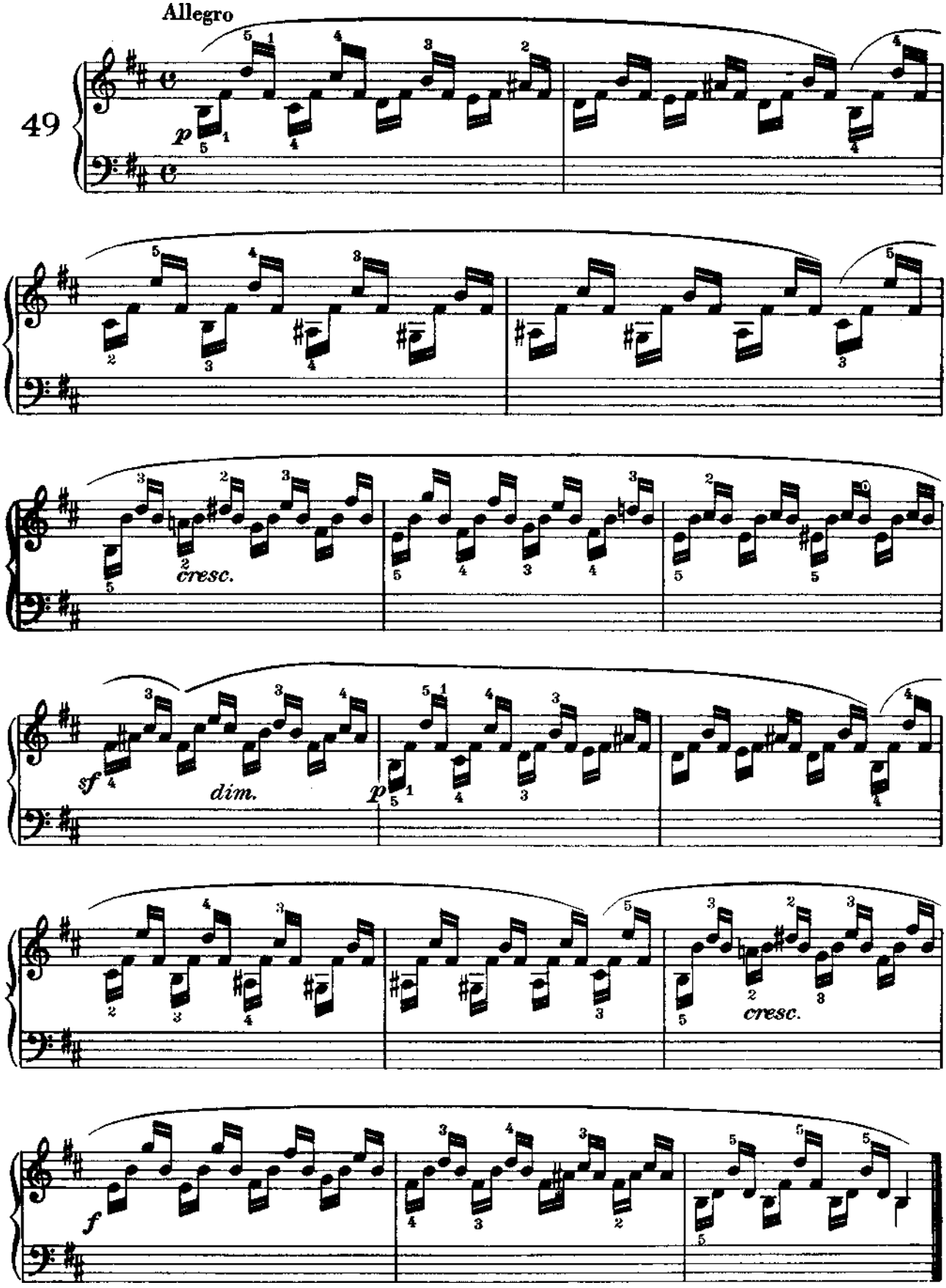

dim.
Allegro
44
p
cresc.
dim.
p

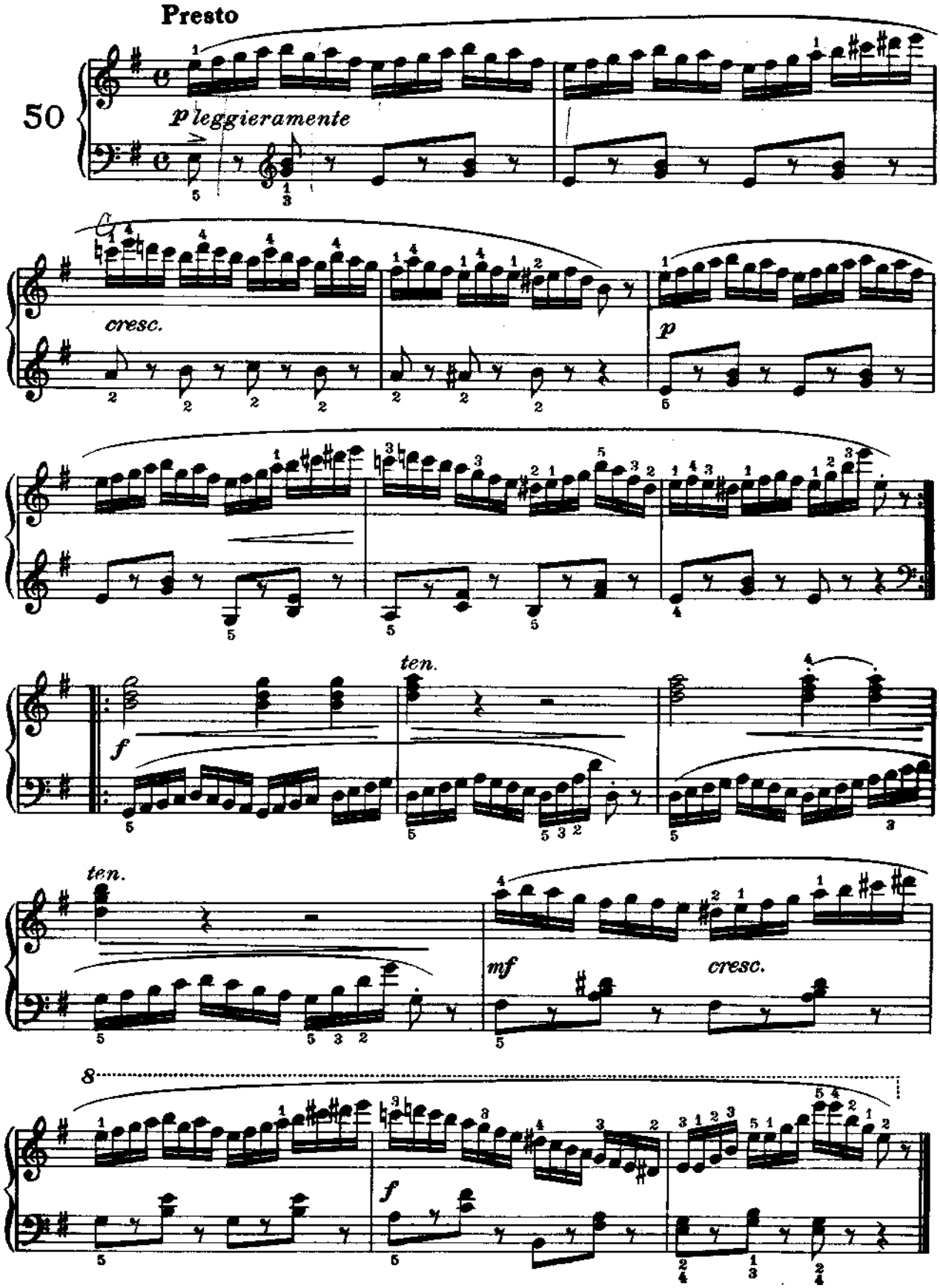

Allegro vivace
45
p
cresc.
dim.
Fine
D. C. al Fine


Allegro vivo
46
f
cresc.
sf
dim.
f
cresc.
ff
sf
sf
dim.


Allegro
47
p leggieramente
cresc.
dim.
Allegro
48
p leggieramente


f
p
f
p
rall.
p
a tempo
non legato
f


Allegro
49
p
cresc.
sf
dim.
p
cresc.
f


Presto
50
p leggieramente
cresc.
p
ten.
f
ten.
mf
cresc.
8
f

## II. TEIL

# 32 Etüden,

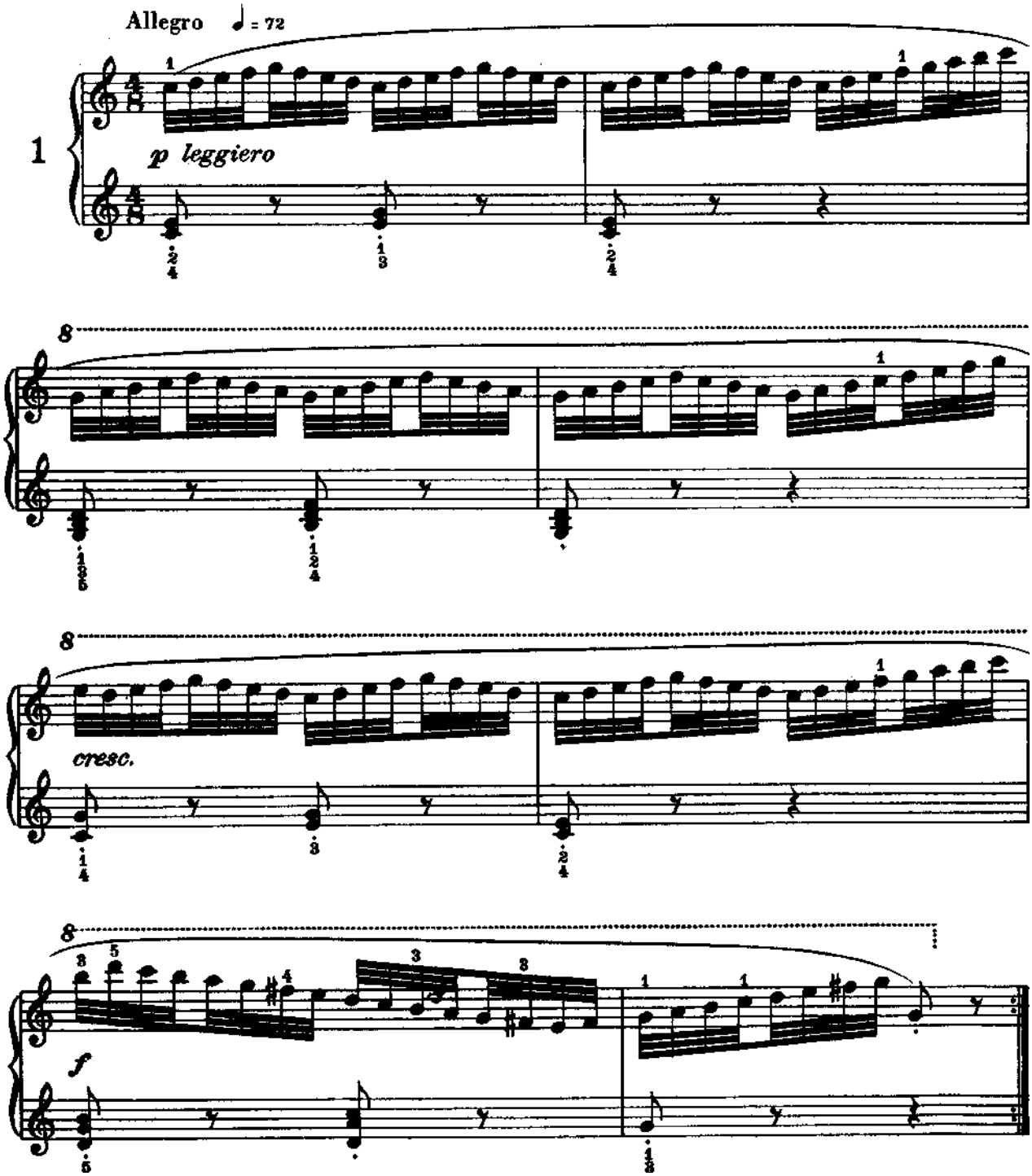
**ausgewählt aus Opus 829, 849, 335 und 636**

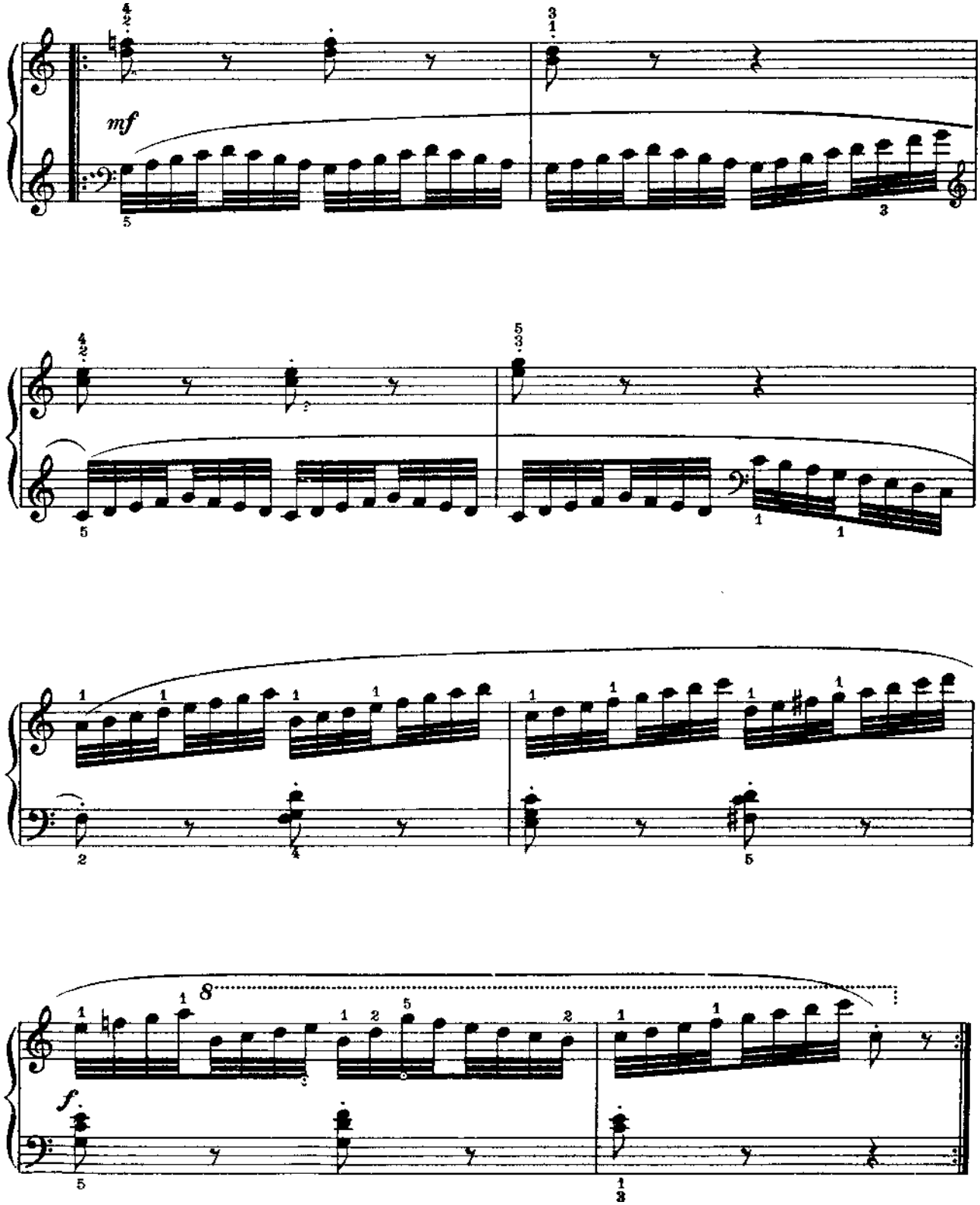
## PART II

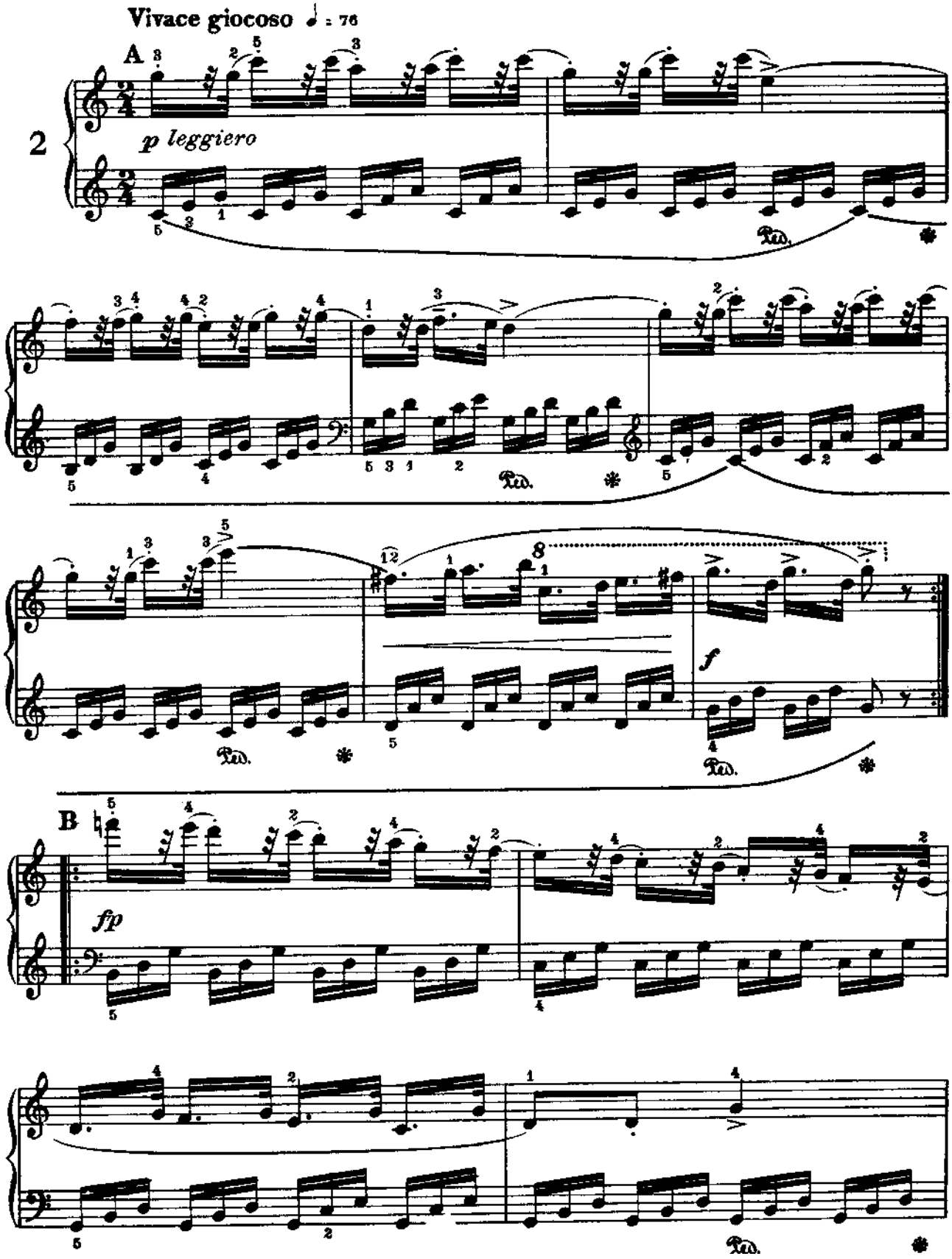
# 32 Studies,

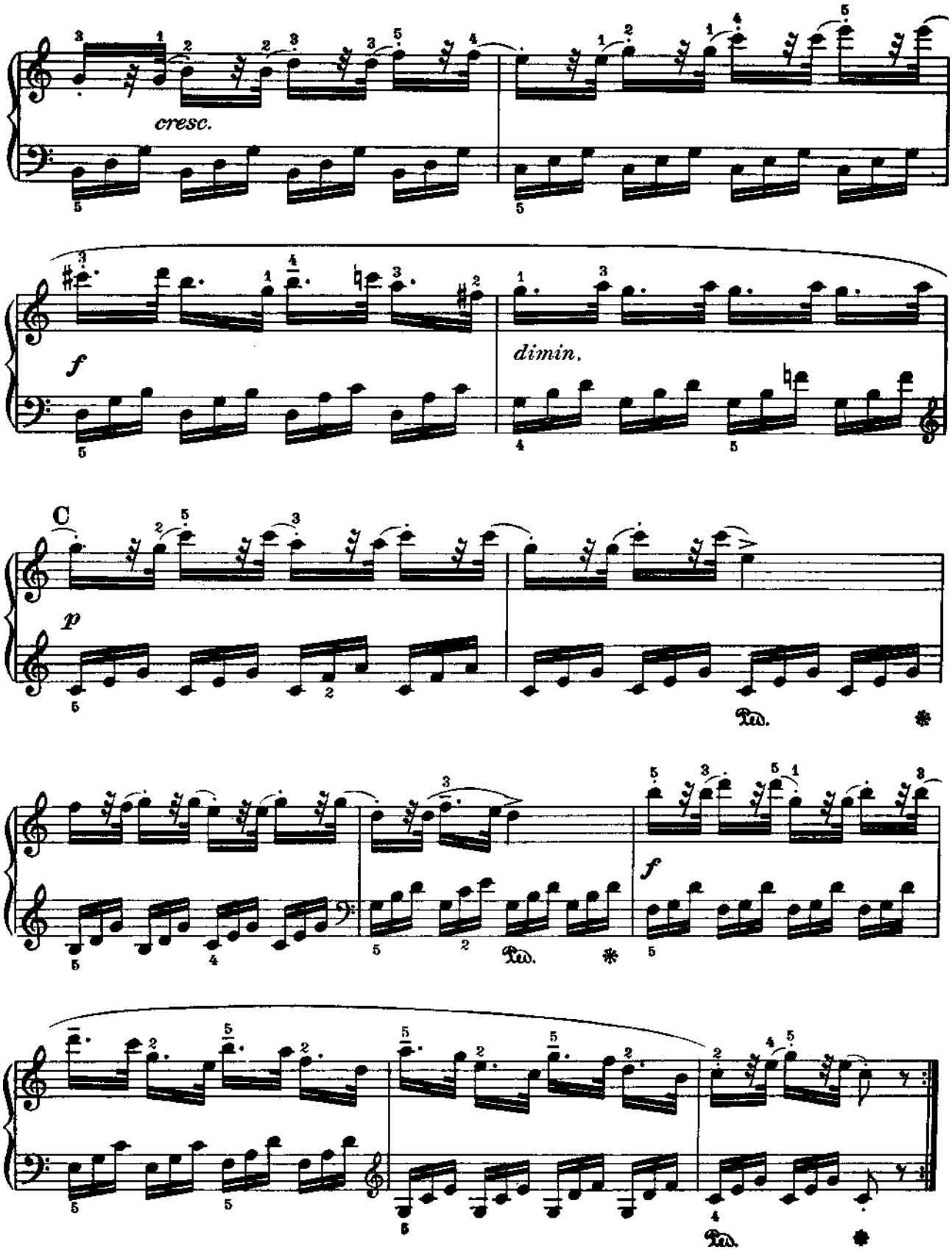
**selected from Opus 829, 849, 335 and 636**

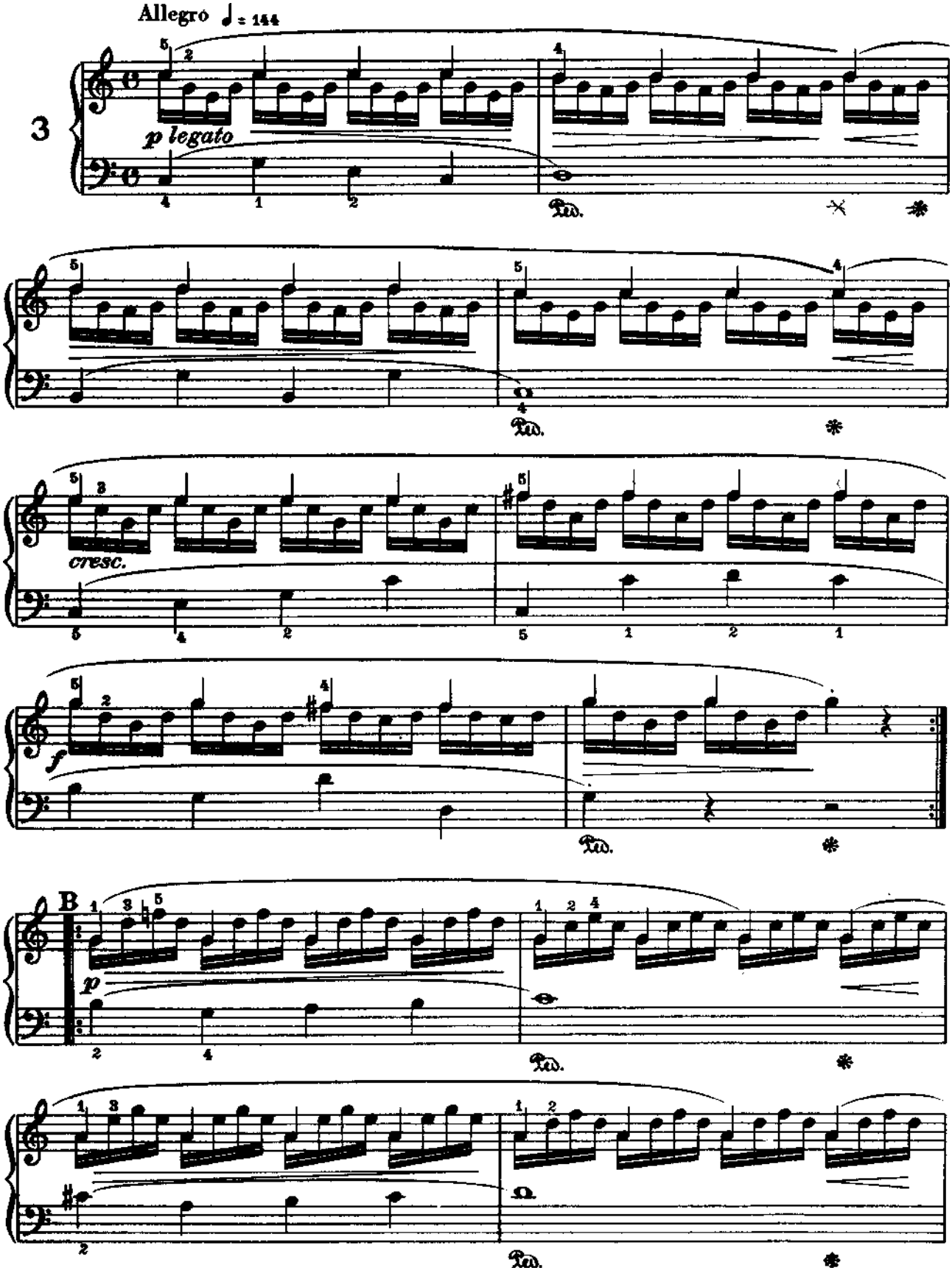
Carl Czerny

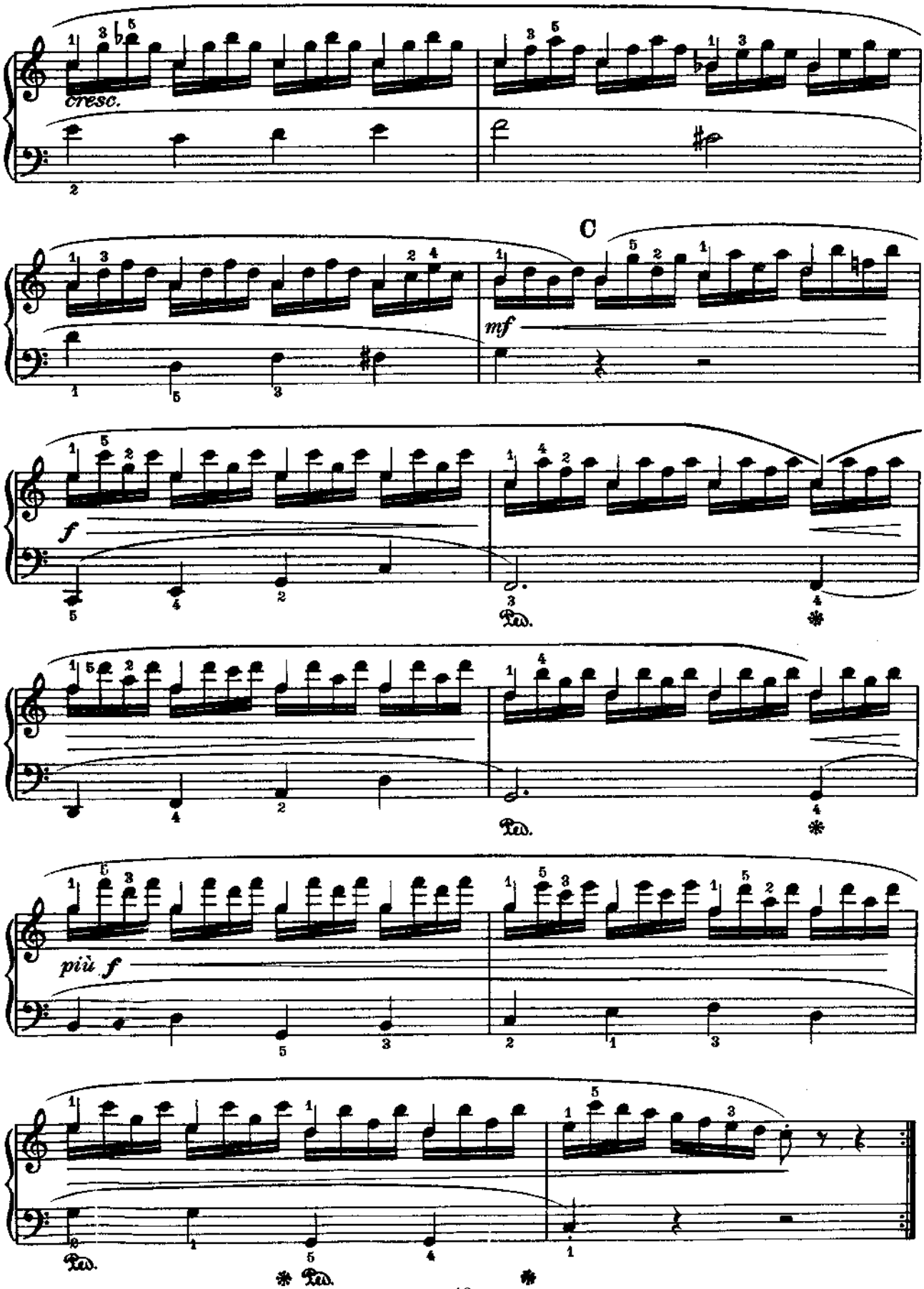


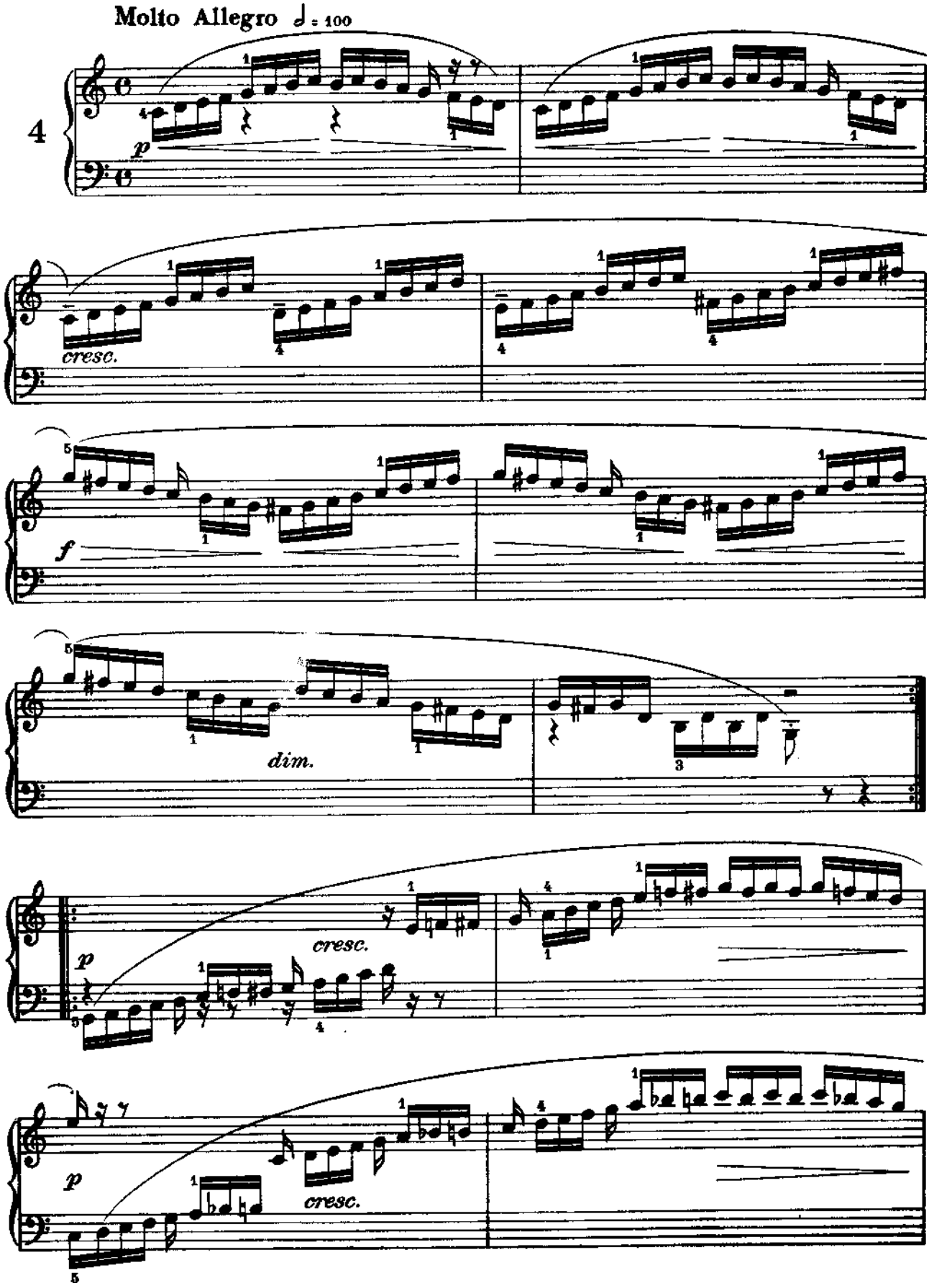

mf
8
f

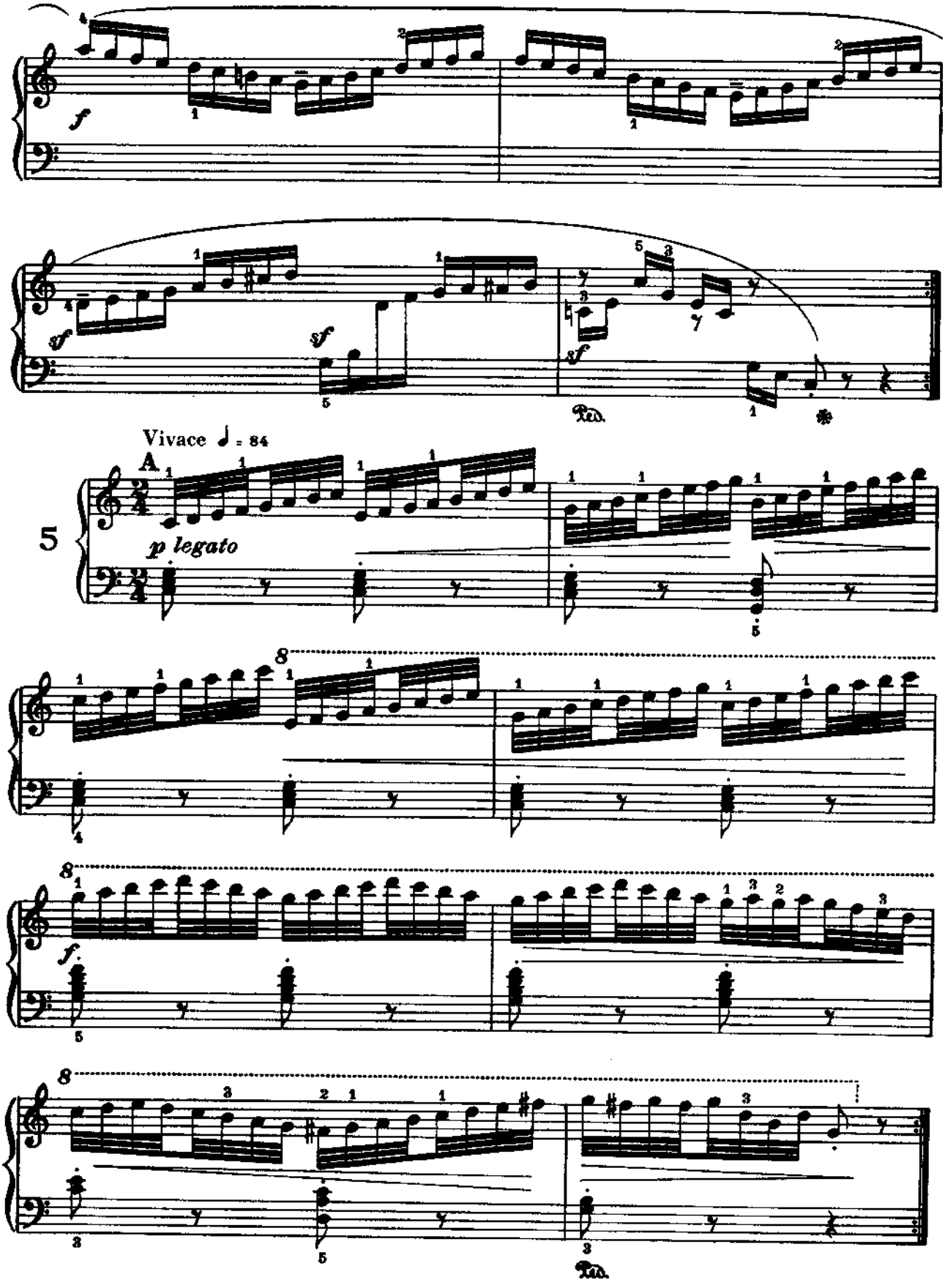

Vivace giocoso ♩ = 76
A
p leggiero
Ped.
B
fp
f

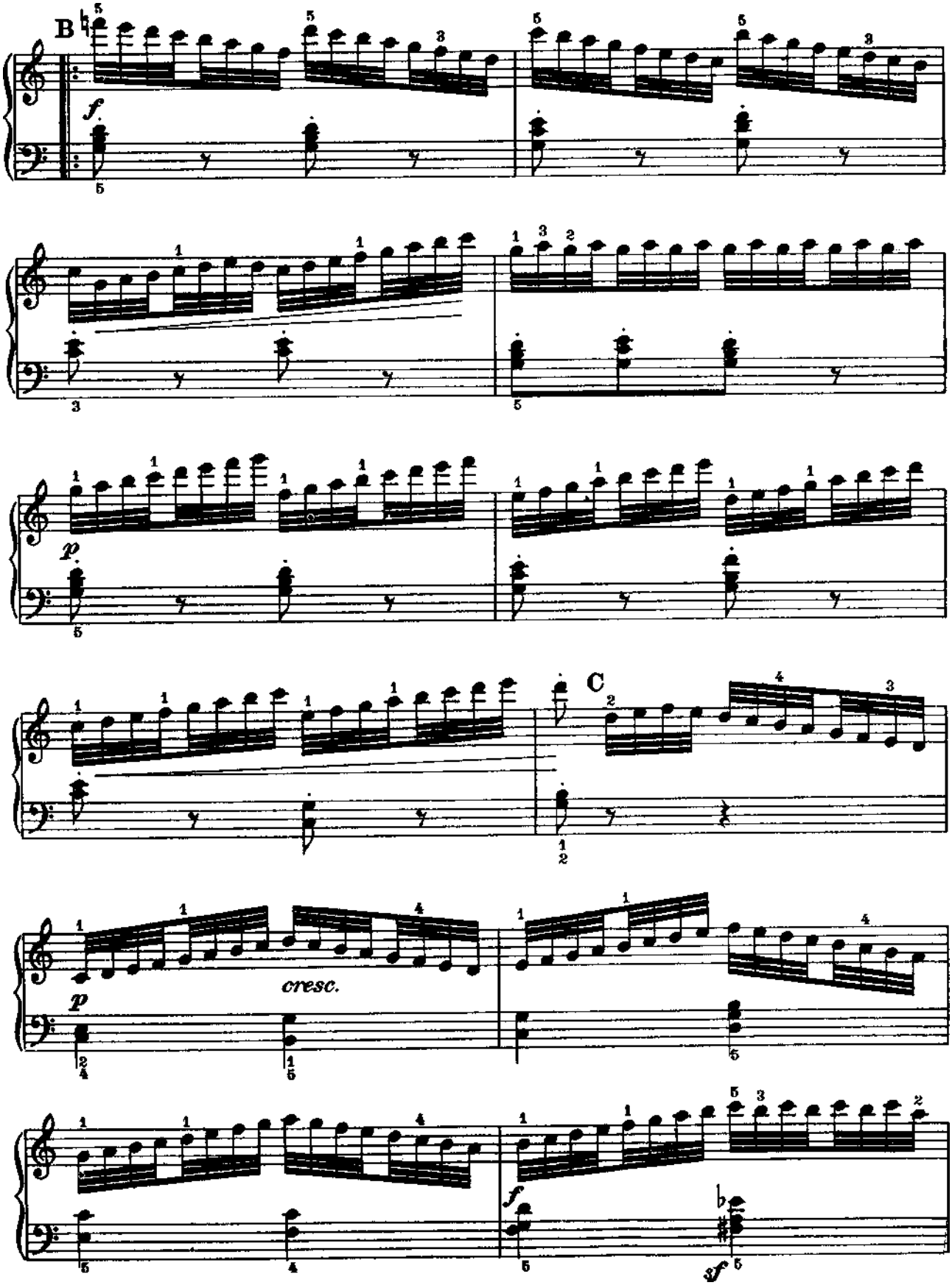

cresc.
f
dimin.
C
p
Ped.
Ped.
f
Ped.

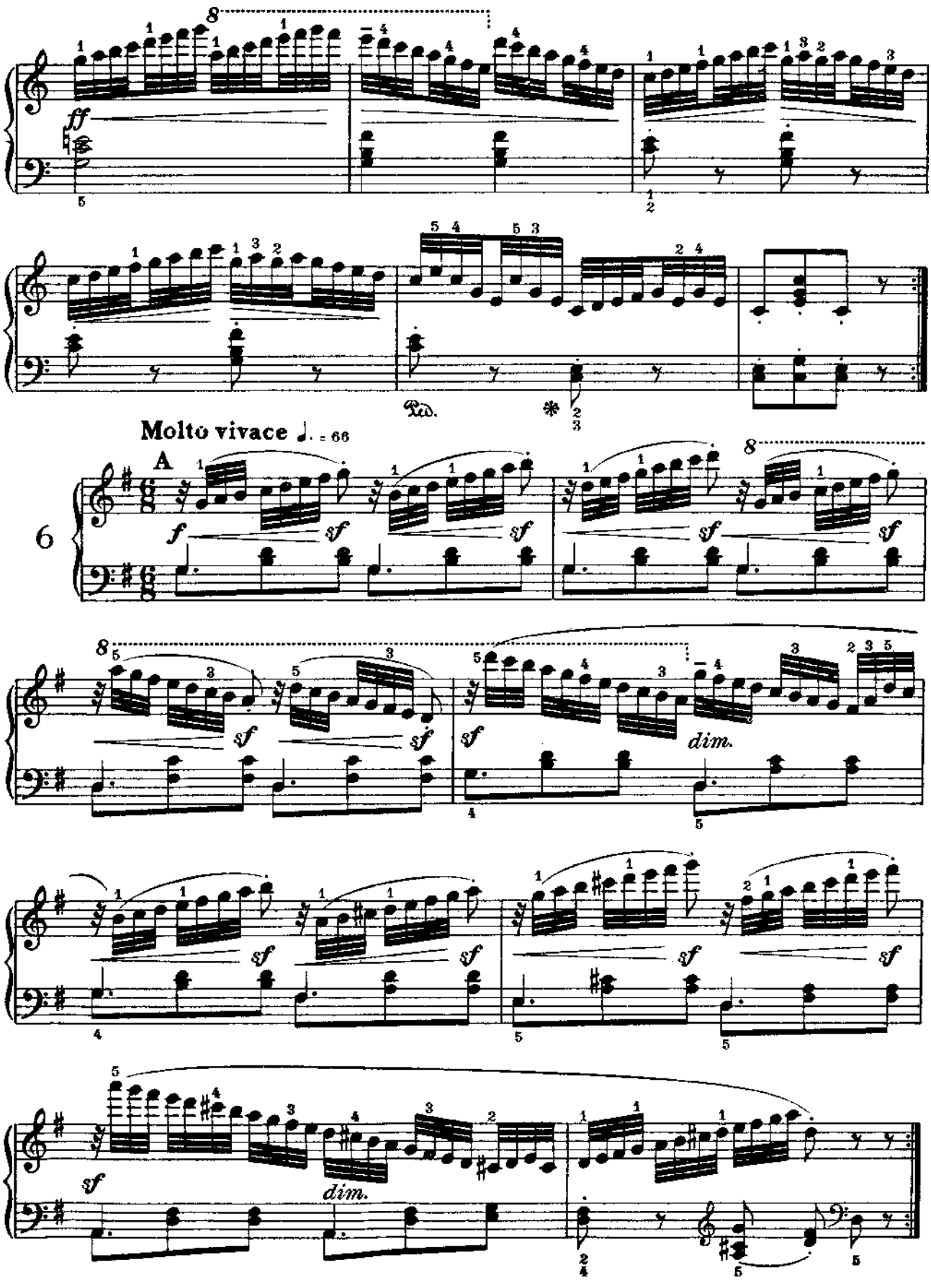

Allegro ♩ = 144
3
p legato
Ped.
cresc.
f
B
p

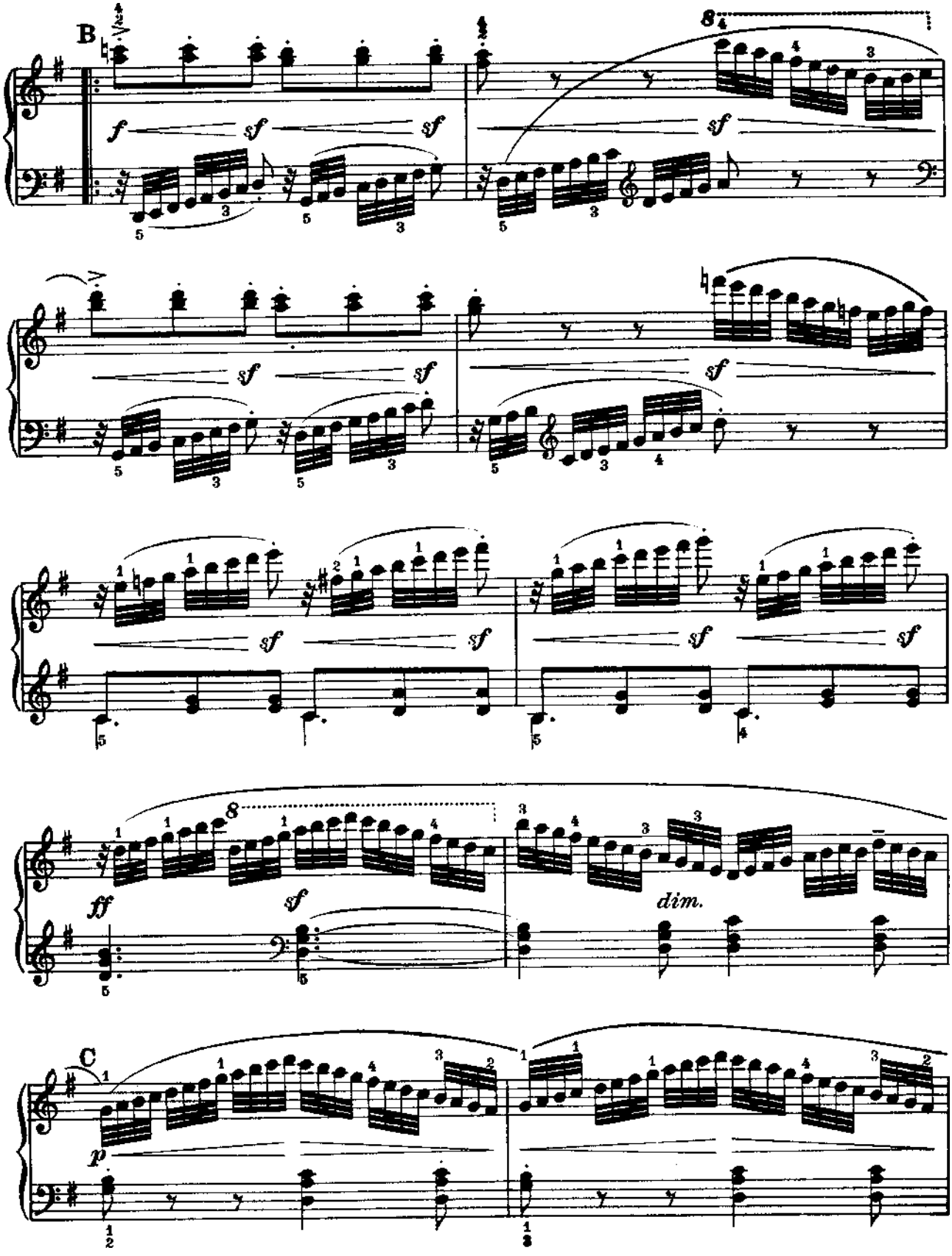

cresc.
C
mf
f
più f
Ped.
Ped.
Ped.
Ped.

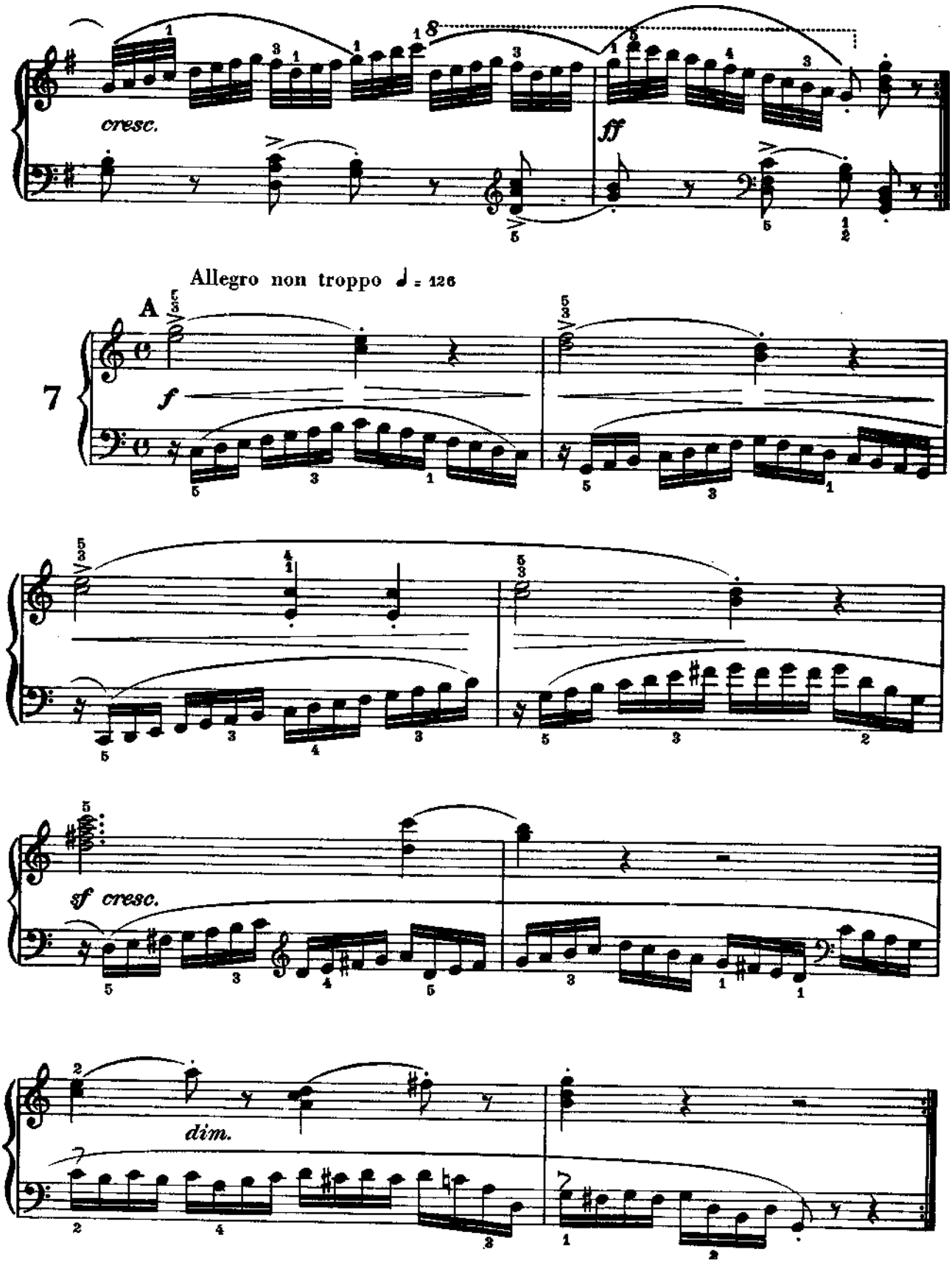

Molto Allegro ♩ = 100
4
p
cresc.
f
dim.
p
cresc.
p
cresc.

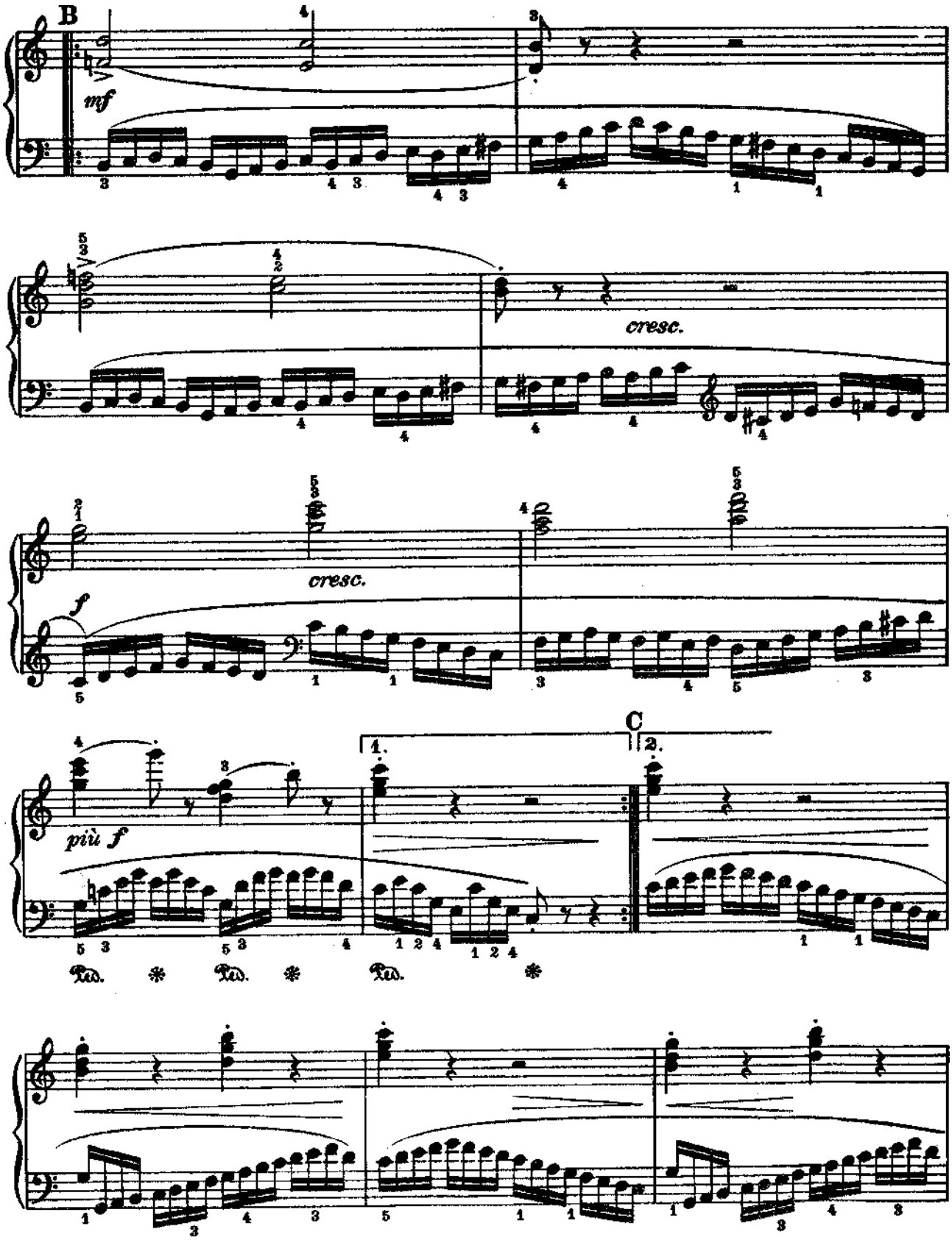

f
sf
sf
sf
Ped.
Vivace ♩ = 84
A
5
p legato
8
8
f.
8
Ped.

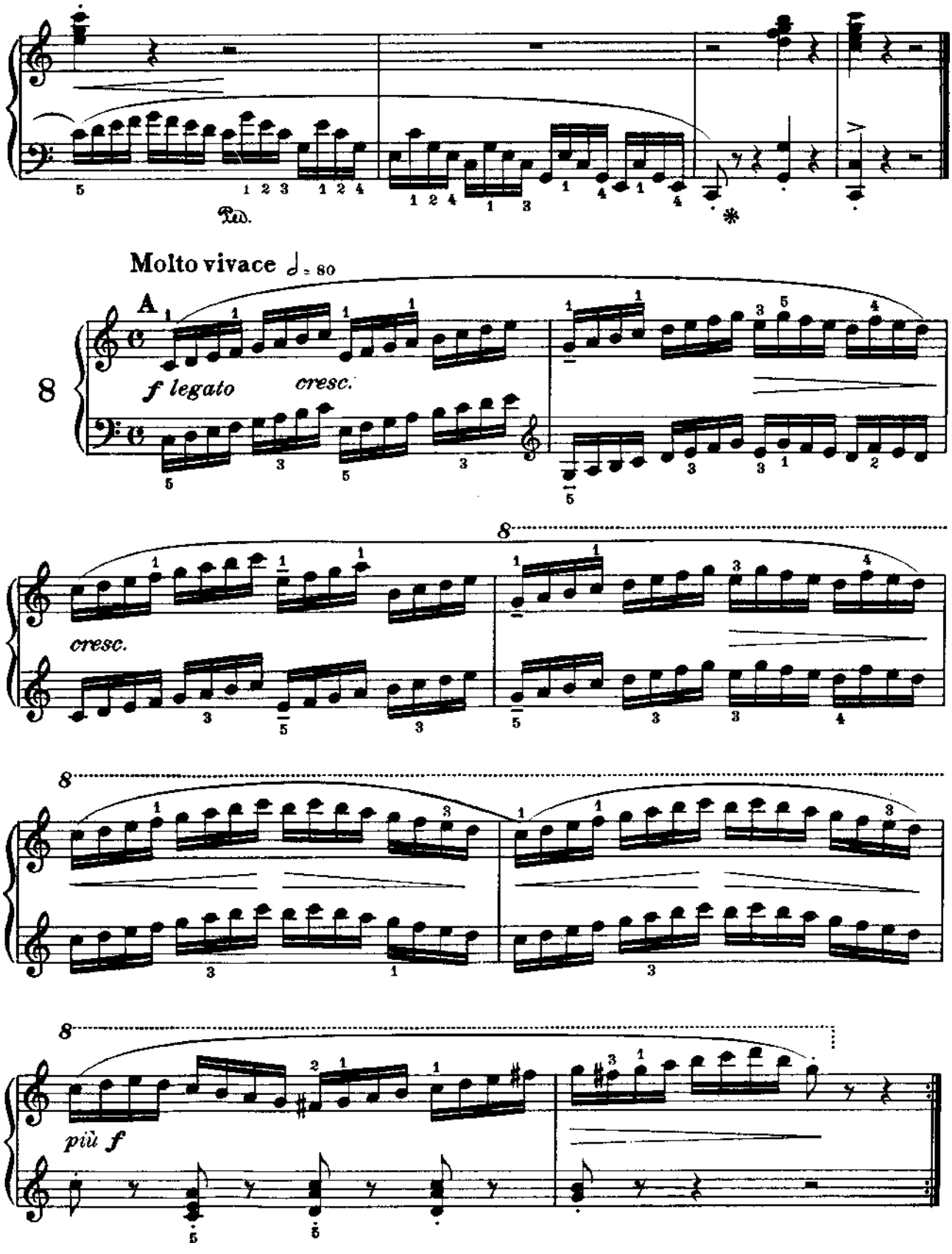

B
f
p
C
cresc.
p
f
sf

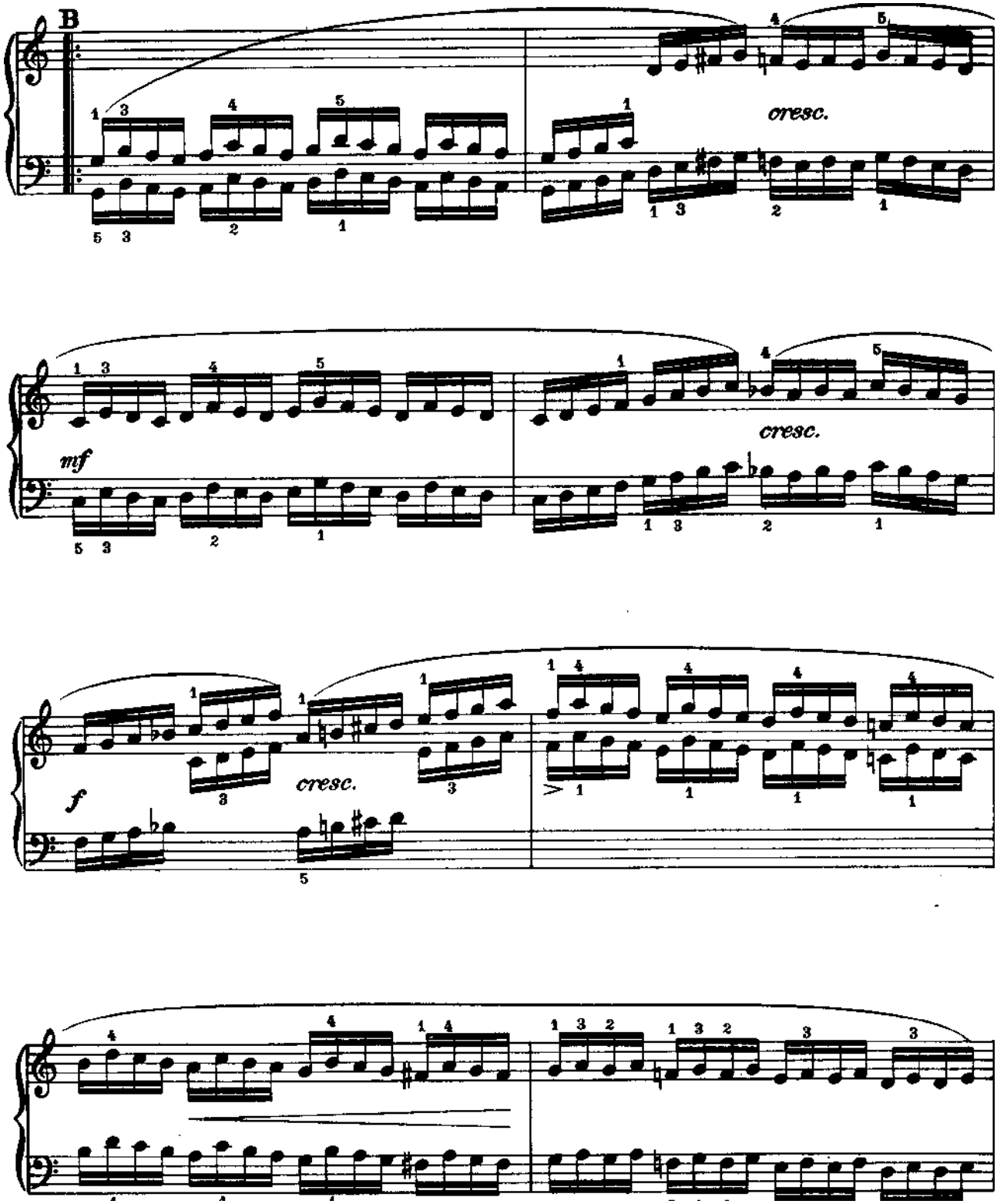

ff
Ped.
Molto vivace ♩. = 66
A
6
f
sf
dim.

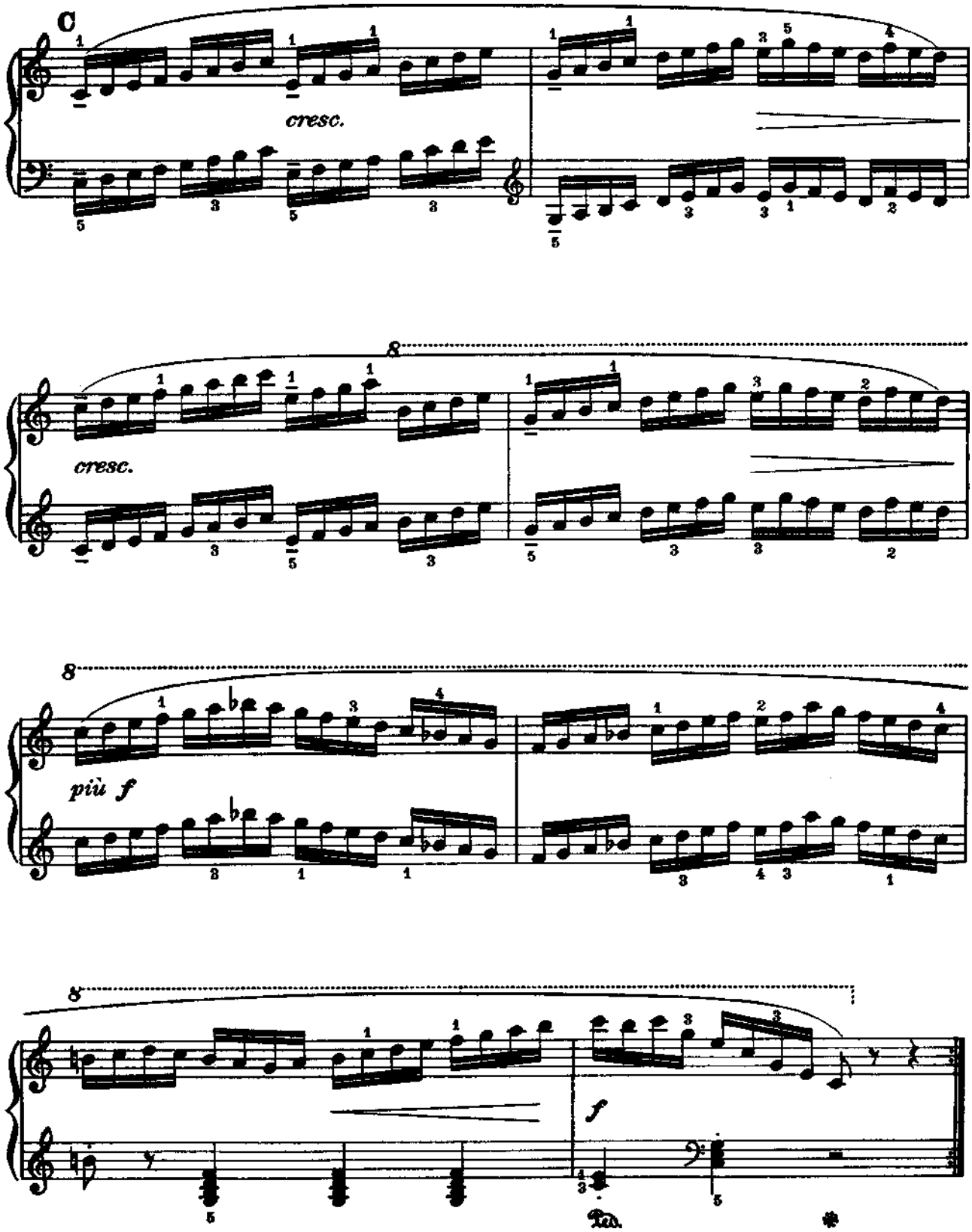

B
8
f
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
sf
8
ff
sf
dim.
C
p

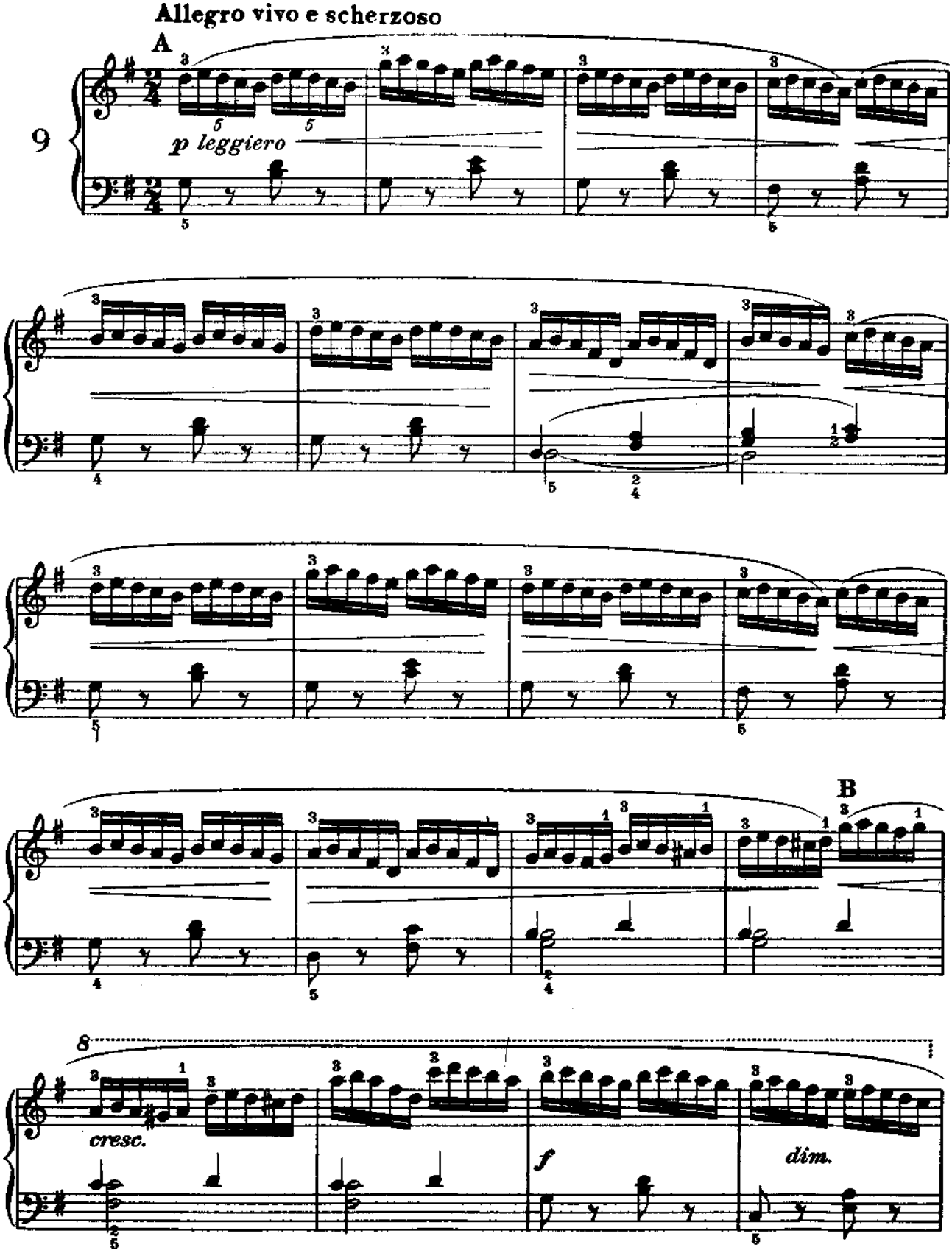

cresc.
ff
Allegro non troppo ♩ = 126
A
7
f
sf cresc.
dim.

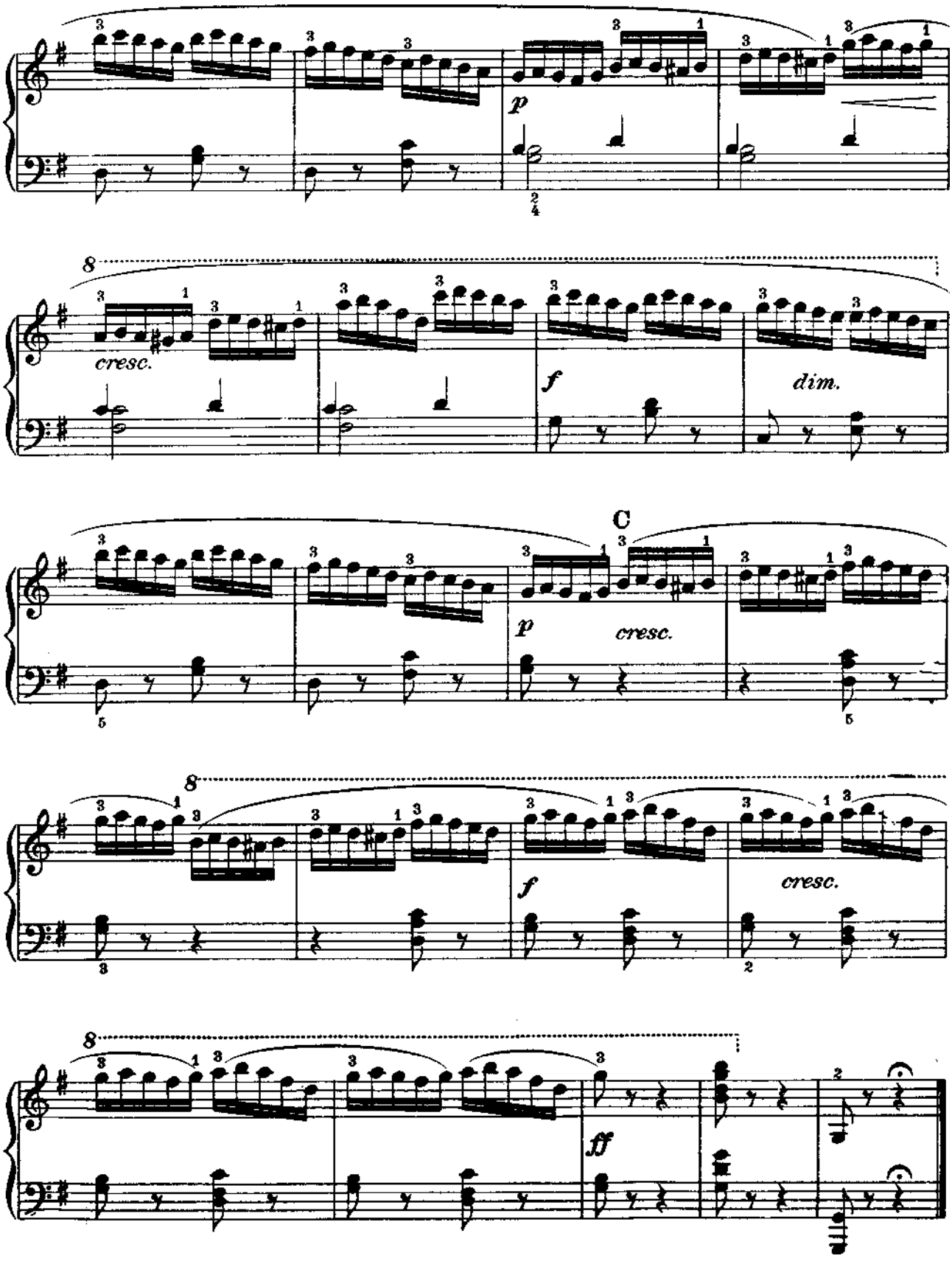

B
mf
cresc.
cresc.
f
C
1.
2.
più f
Ped.
Ped.
Ped.

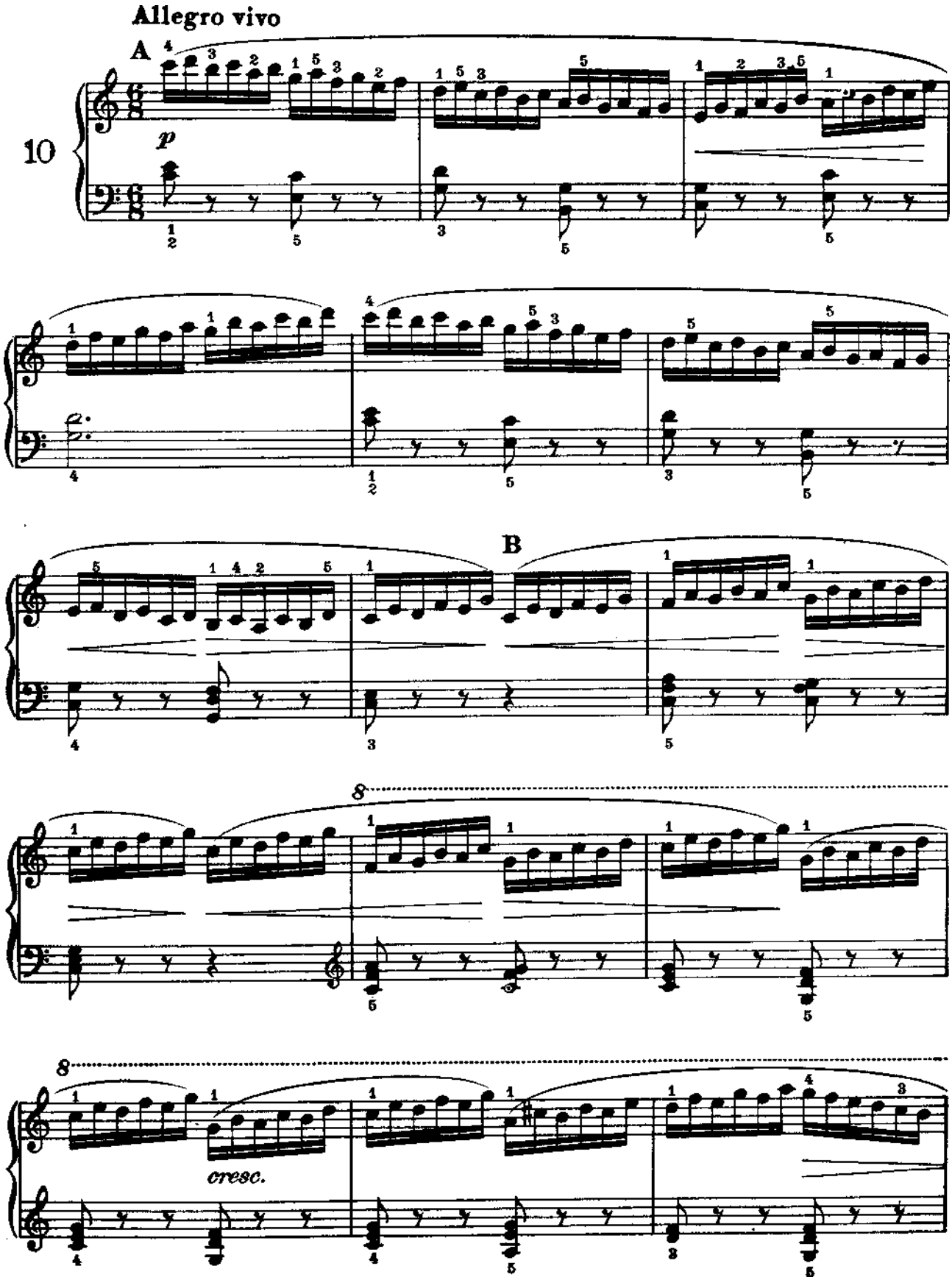

Ped.
Molto vivace ♩= 80
A
f legato
cresc.
cresc.
più f

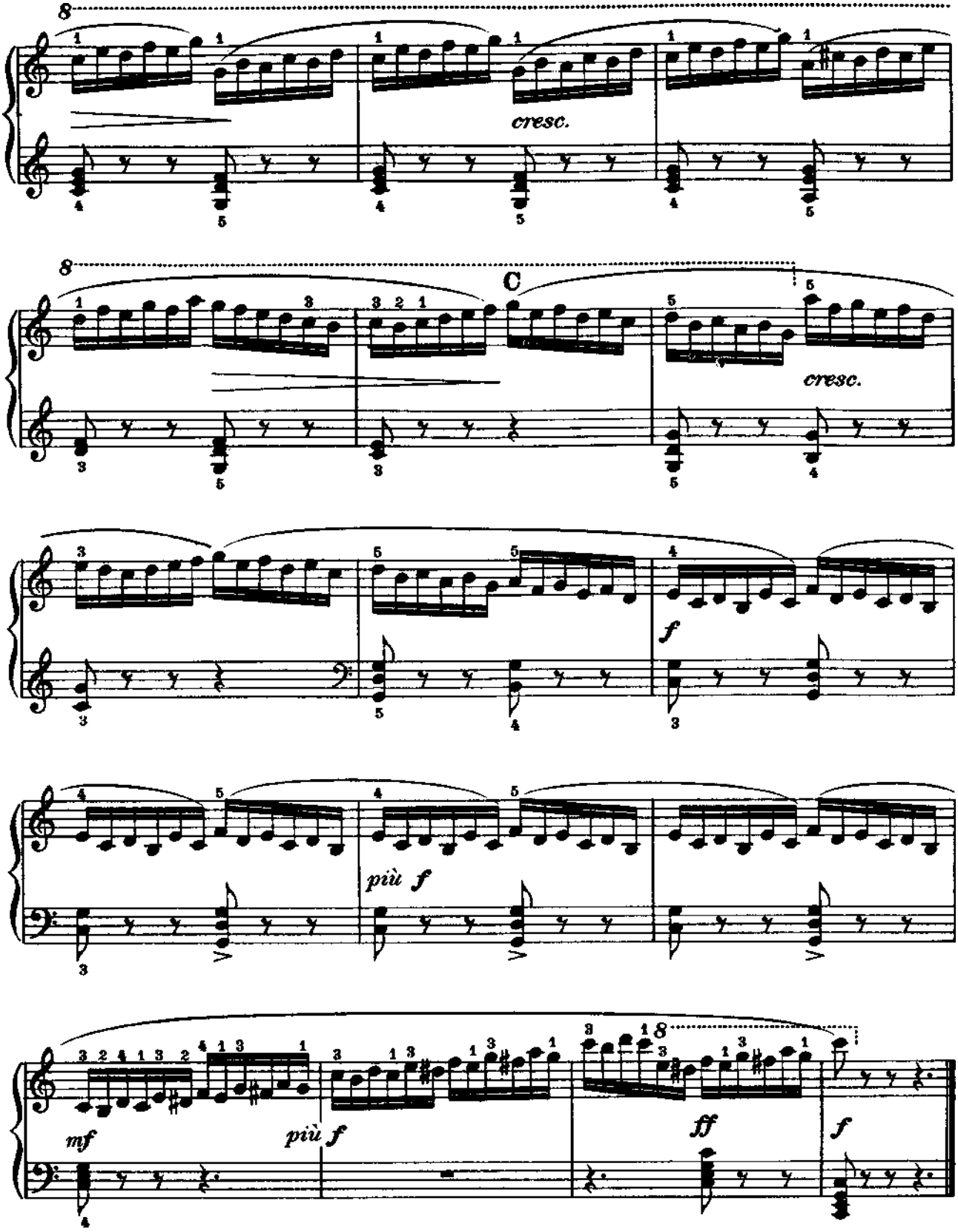

B
cresc.
mf
cresc.
f
cresc.

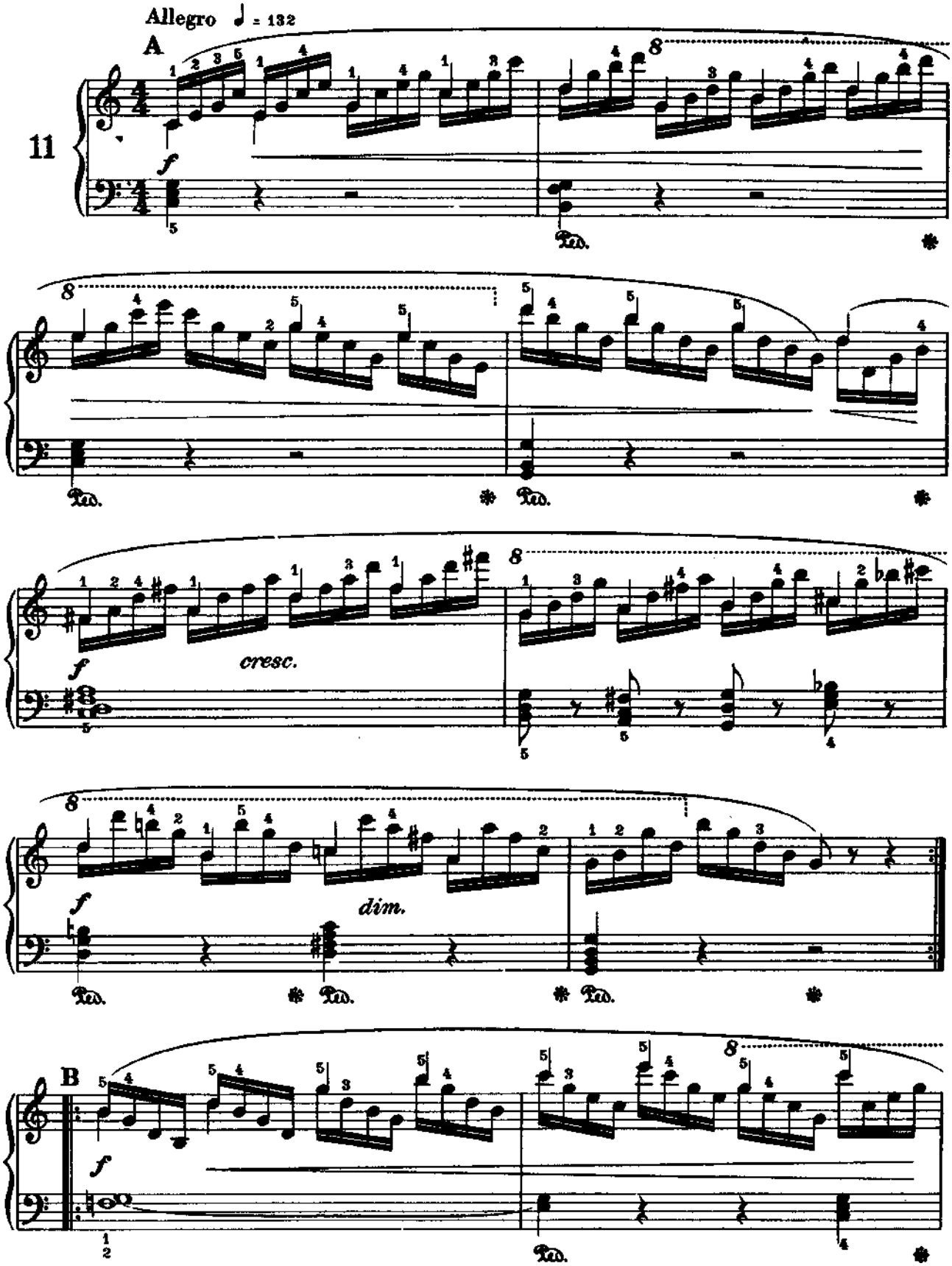

C
cresc.
8
cresc.
8
più f
8
f
Ped.
*

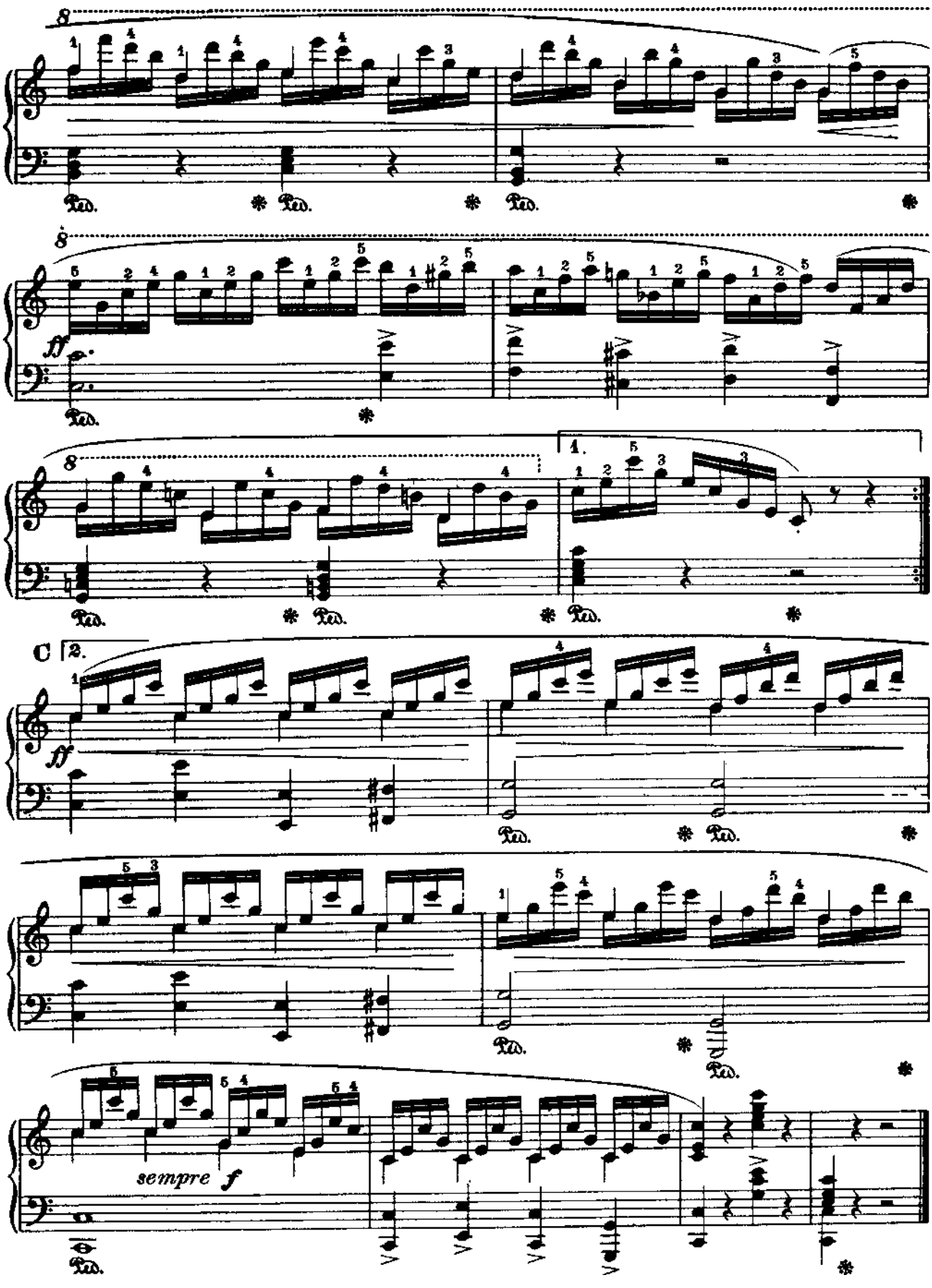

Allegro vivo e scherzoso
A
9
p leggiero
B
cresc.
f
dim.

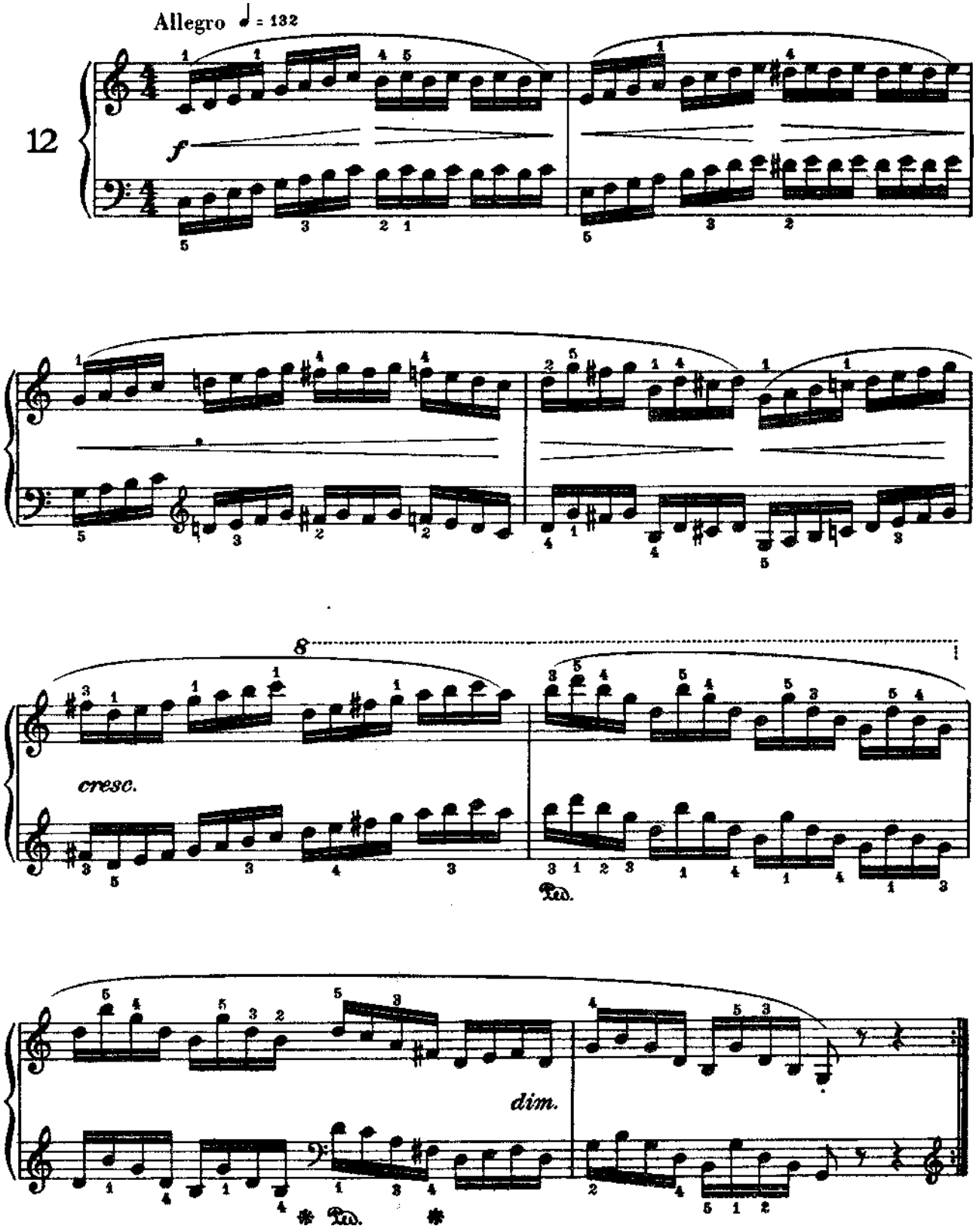

p
cresc.
f
dim.
C
p
cresc.
f
cresc.
ff

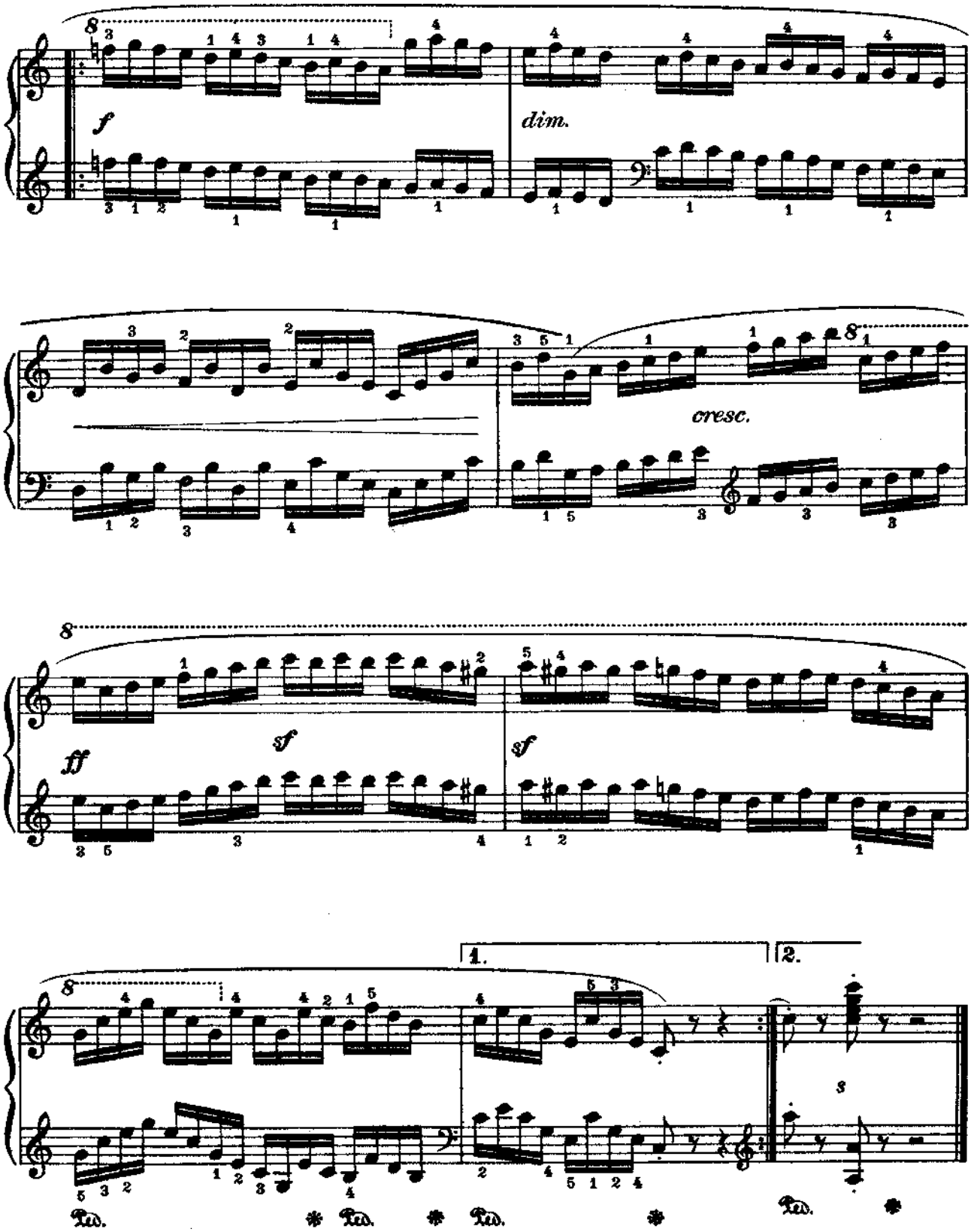

Allegro vivo
A
10
p
B
8
8
cresc.

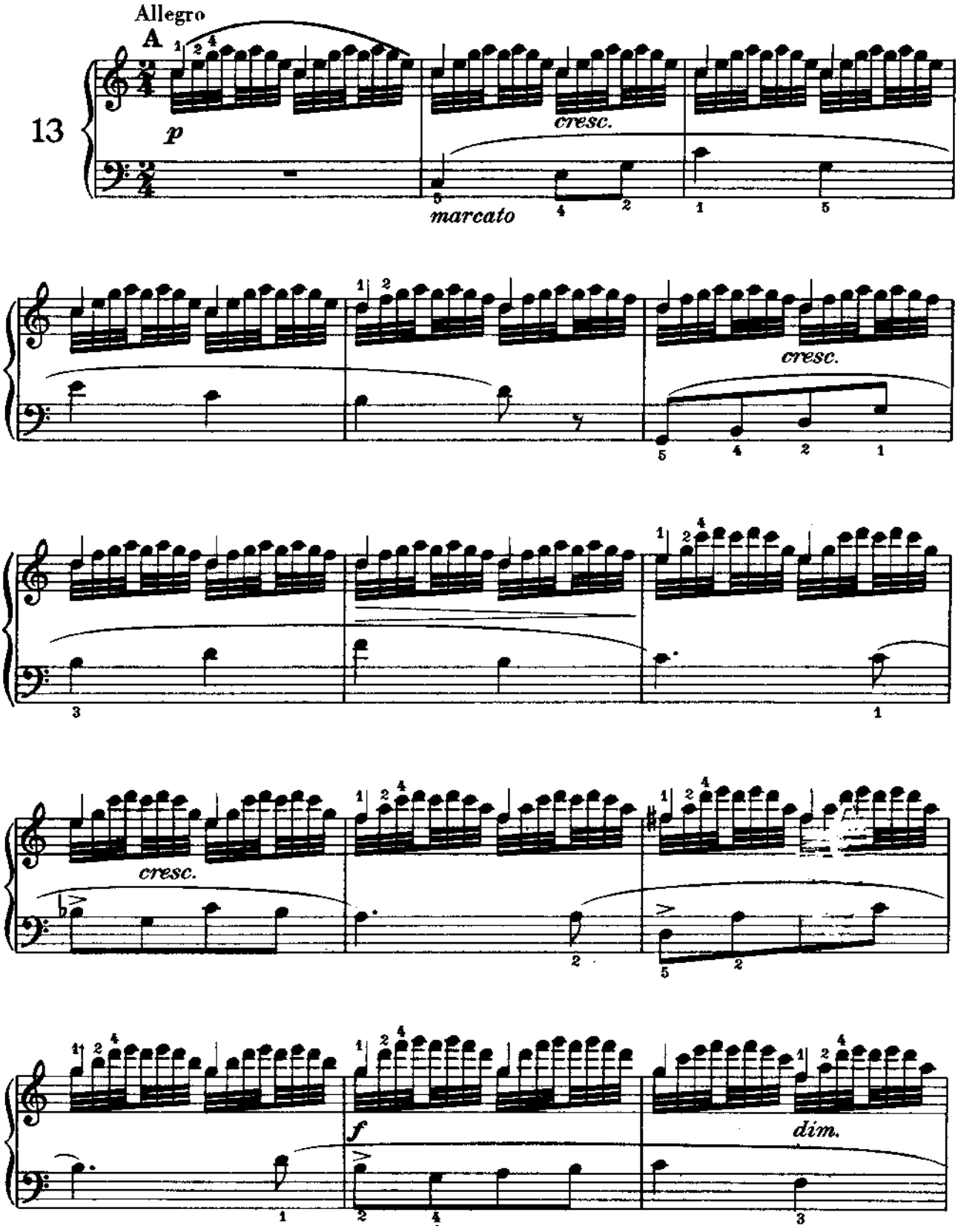

8
cresc.
8
C
cresc.
f
più f
mf
più f
8
ff
f

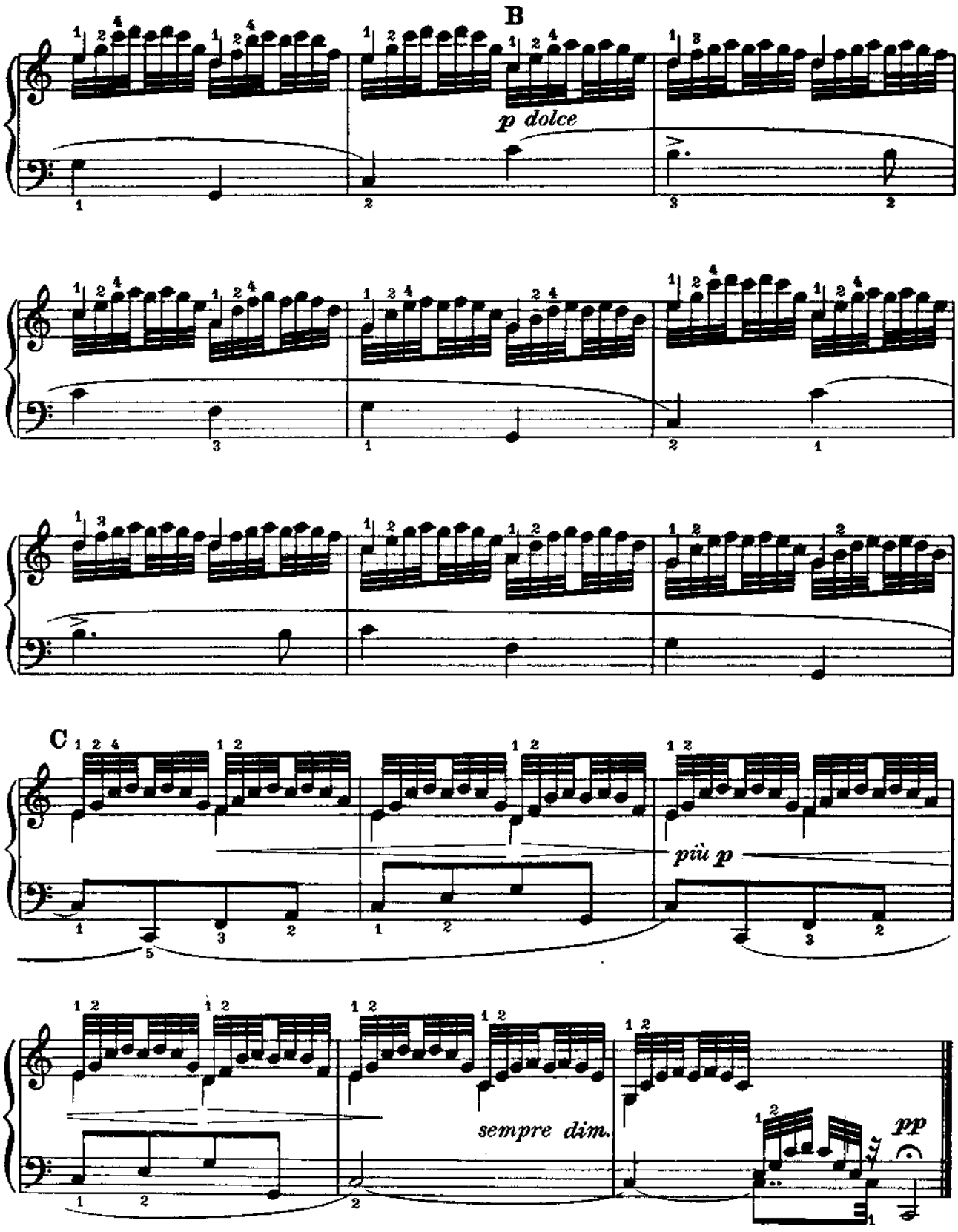

Allegro ♩ = 132
A
11
f
Ped.
cresc.
dim.
B

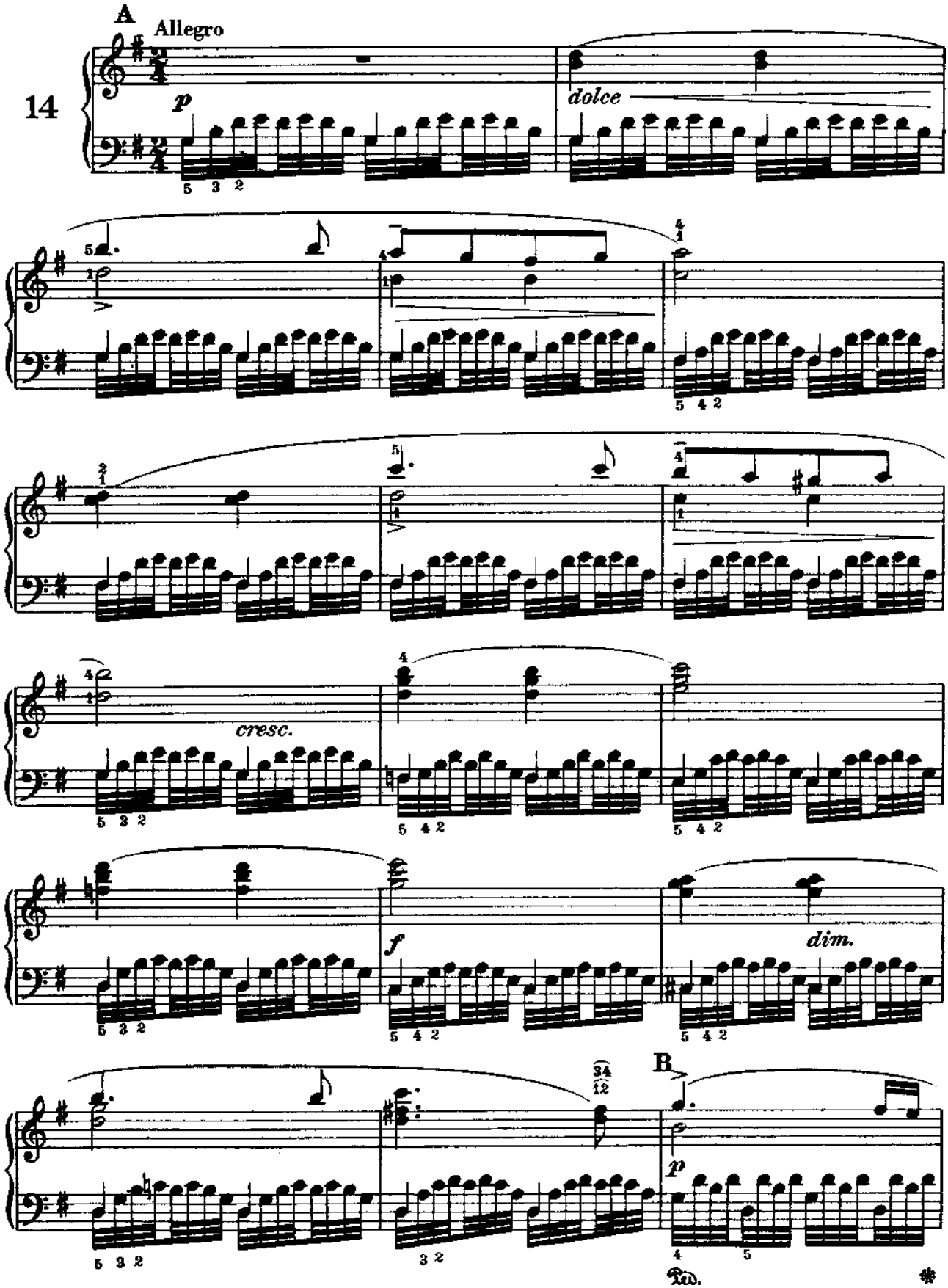

8
Ped.
8
ff
Ped.
8
1.
Ped.
C
2.
ff
Ped.
Ped.
sempre f
Ped.

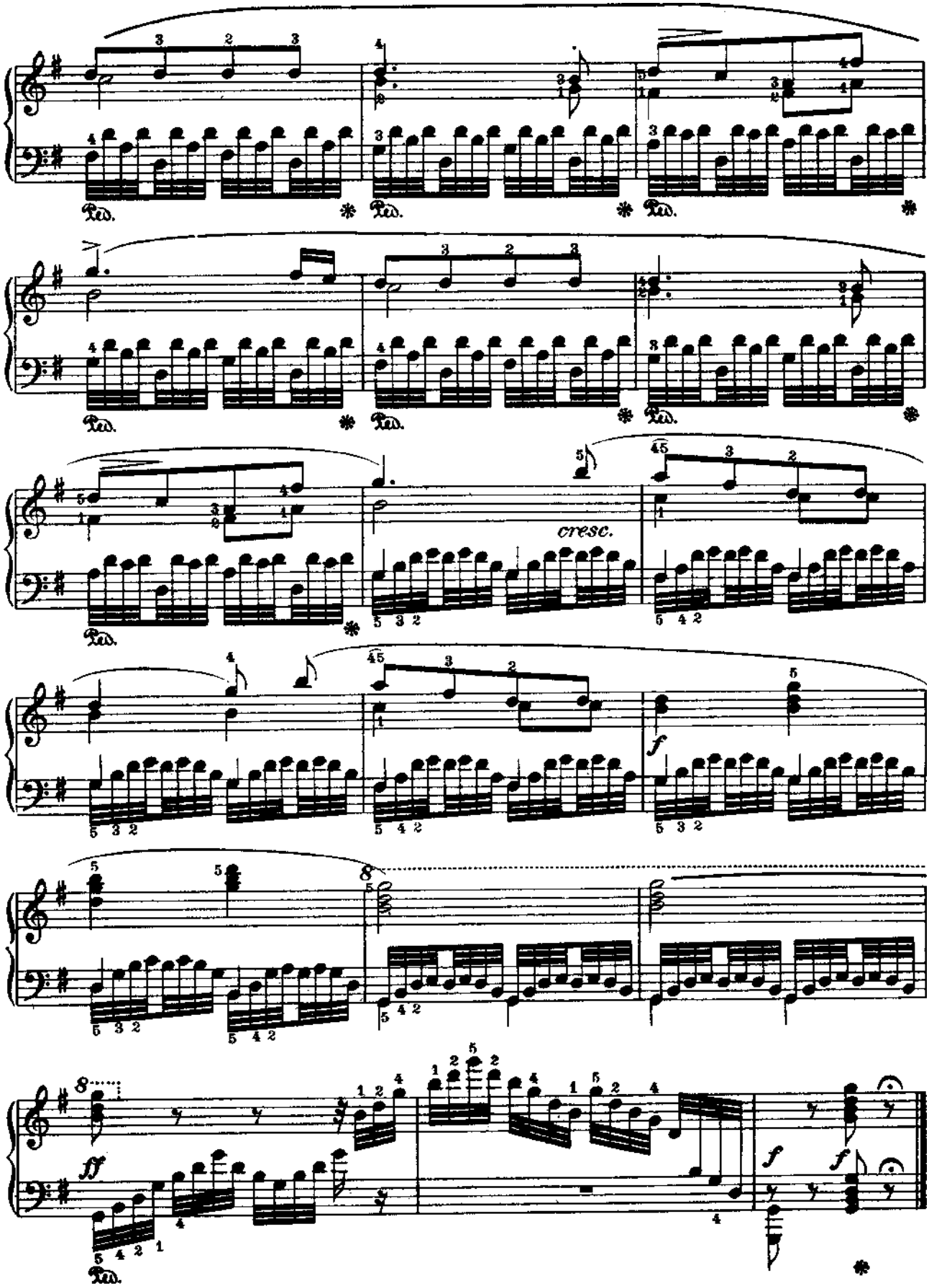

Allegro ♩ = 132
12
f
cresc.
Ped.
dim.
Ped.

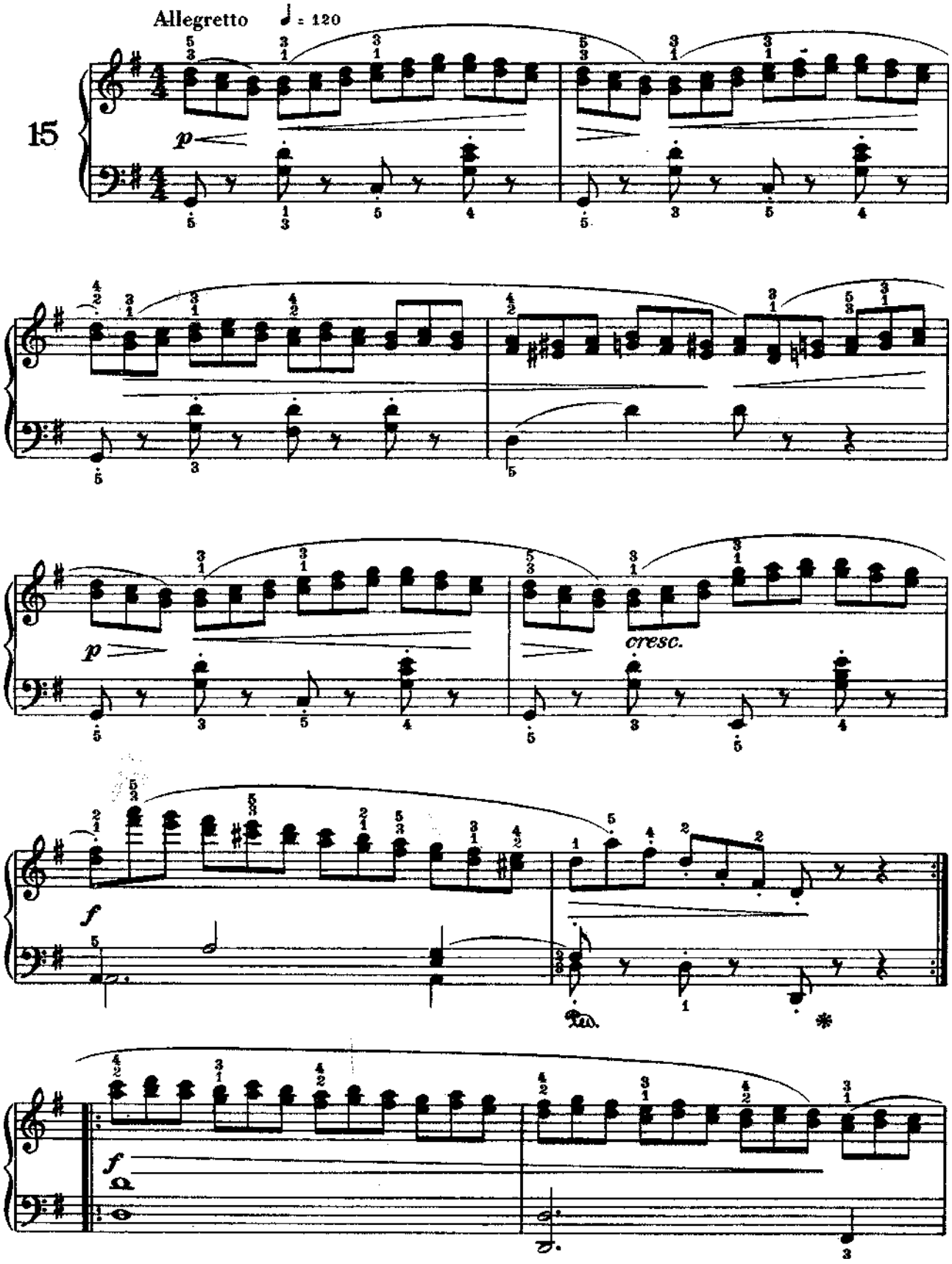

8
f
dim.
cresc.
ff
sf
sf
1.
2.
Ped.
Ped.
Ped.
Ped.

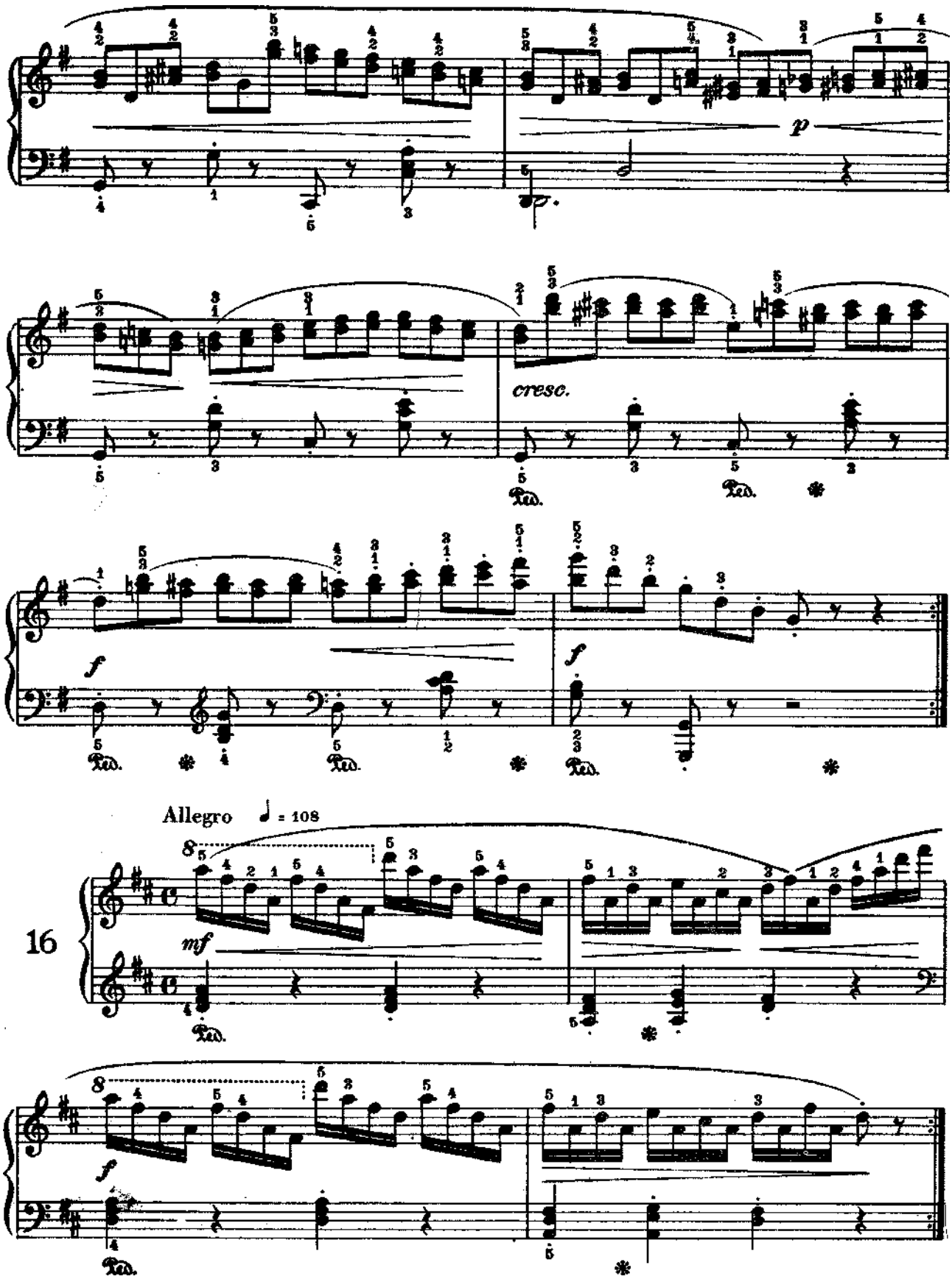

Allegro
A
13
p
cresc.
marcato
cresc.
cresc.
f
dim.

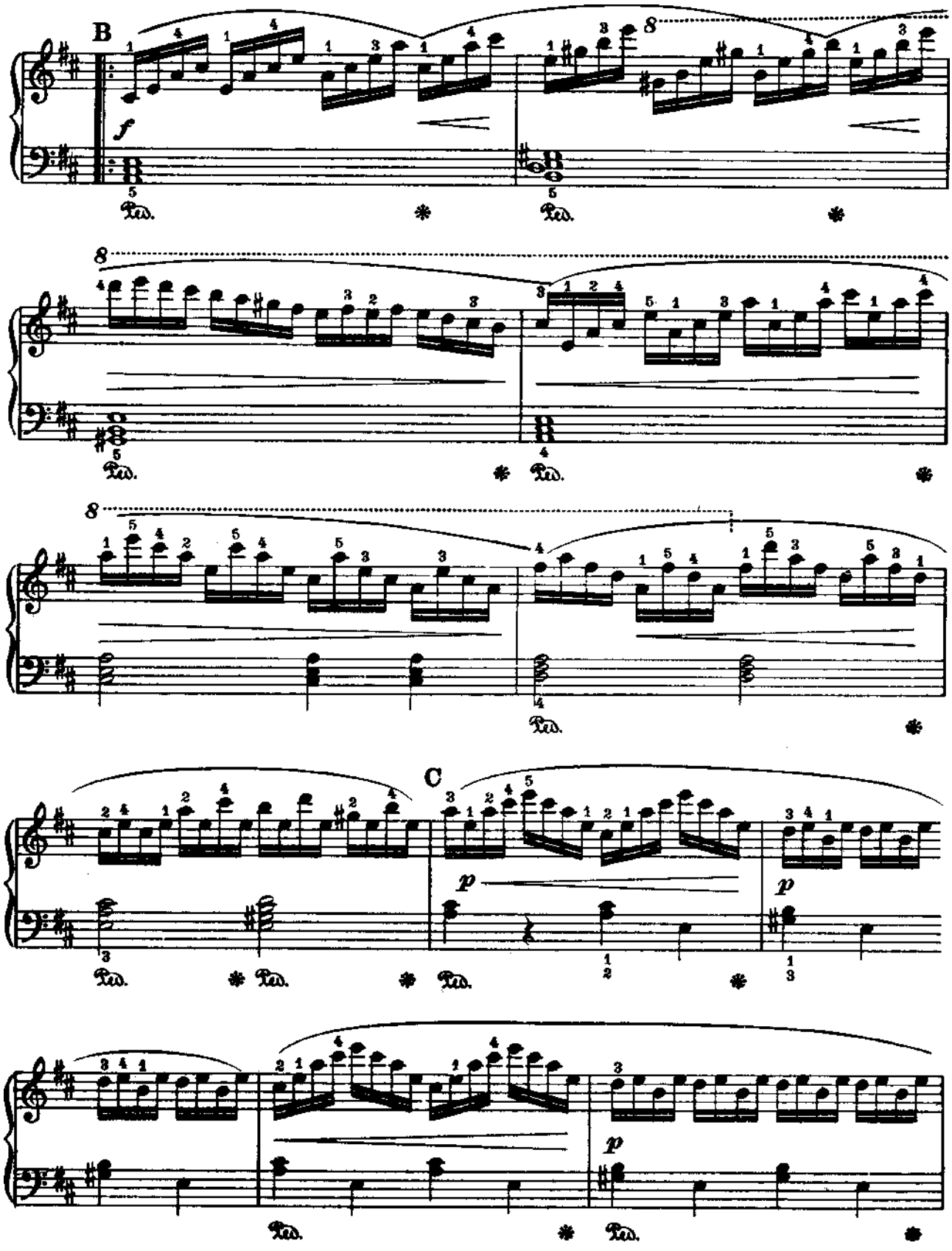

B
p dolce
C
più p
sempre dim.
pp

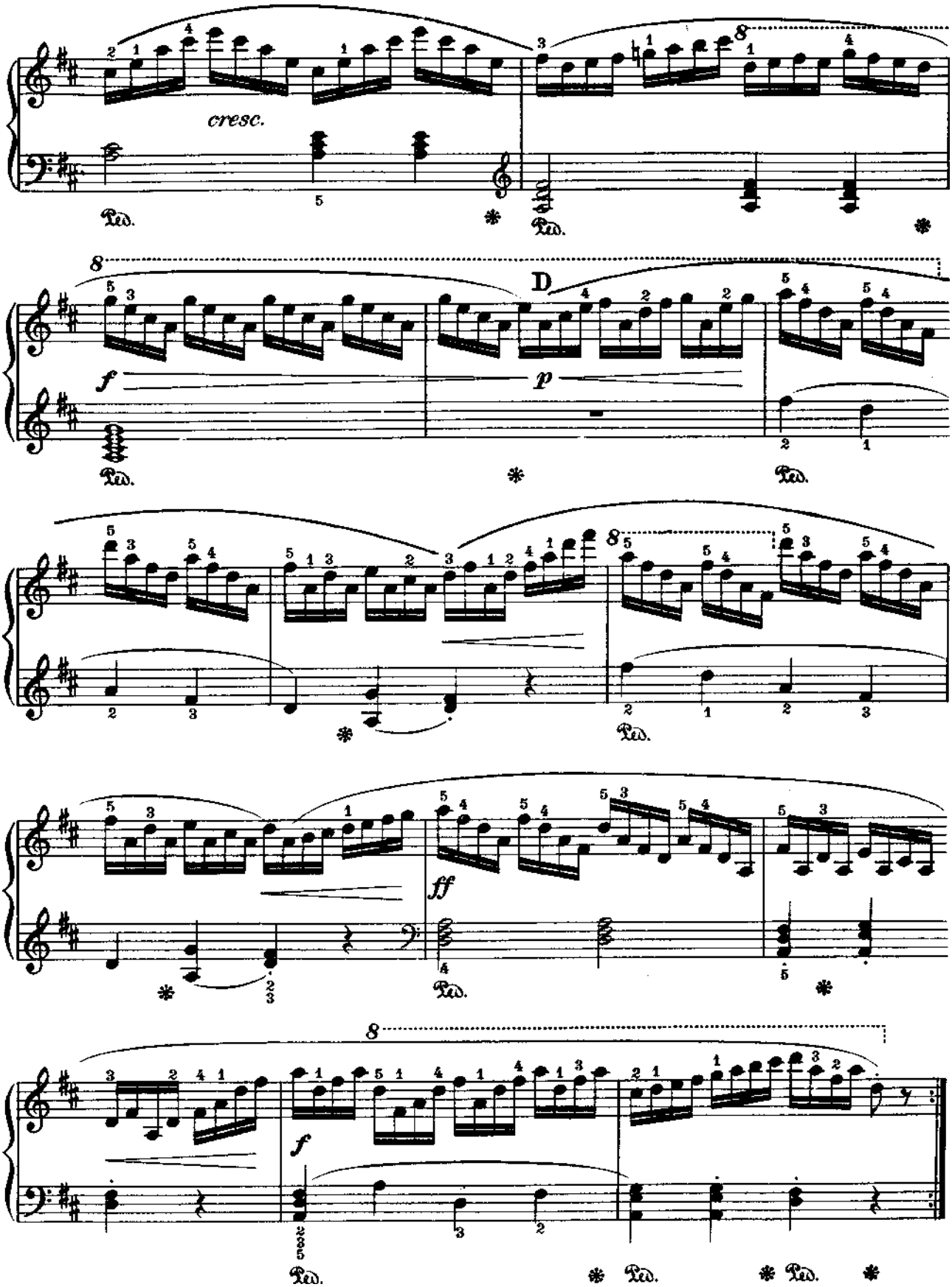

A
Allegro
14
p
dolce
cresc.
f
dim.
B
p
Ped.
*

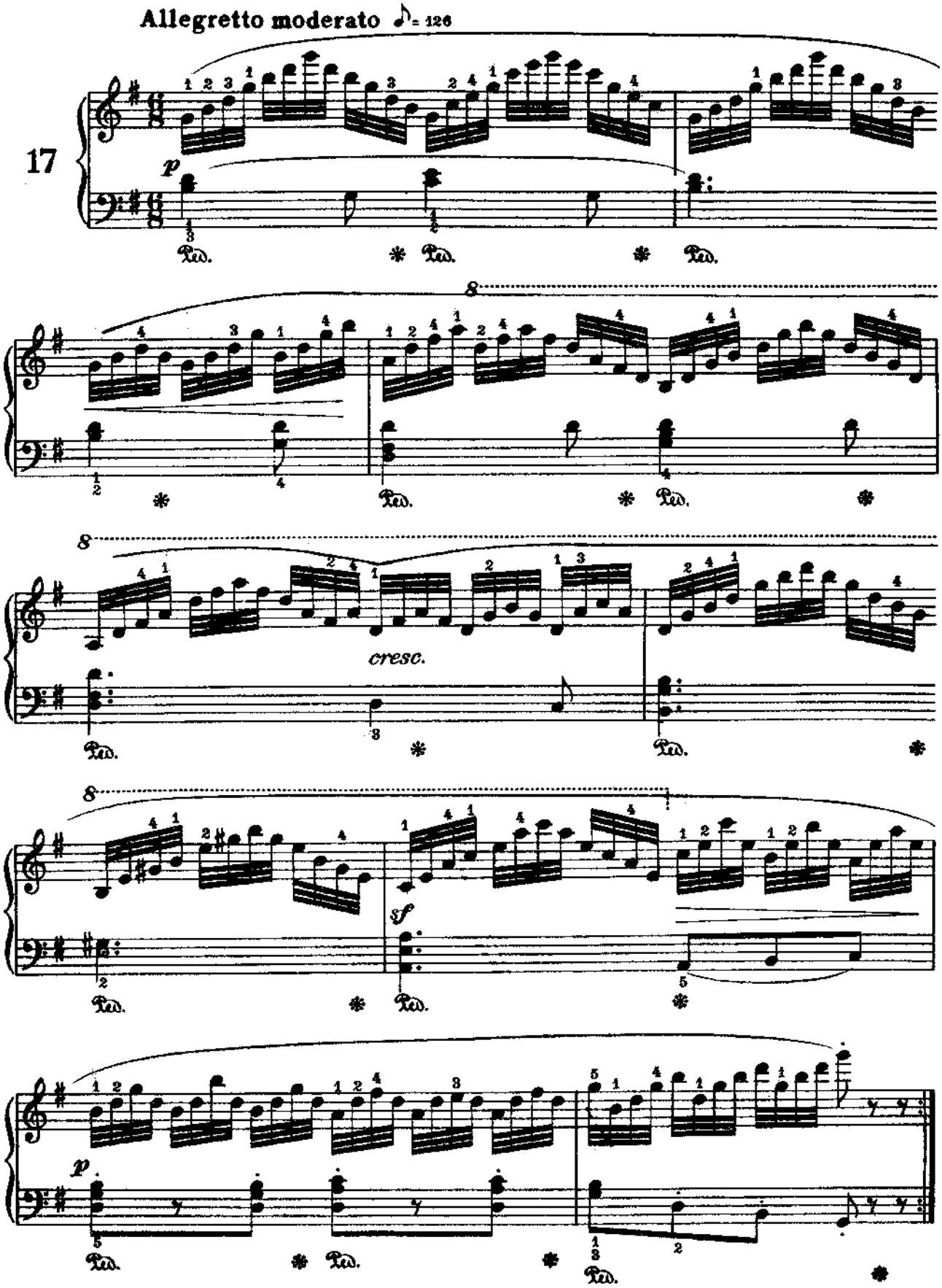

Ped.
cresc.
f
ff

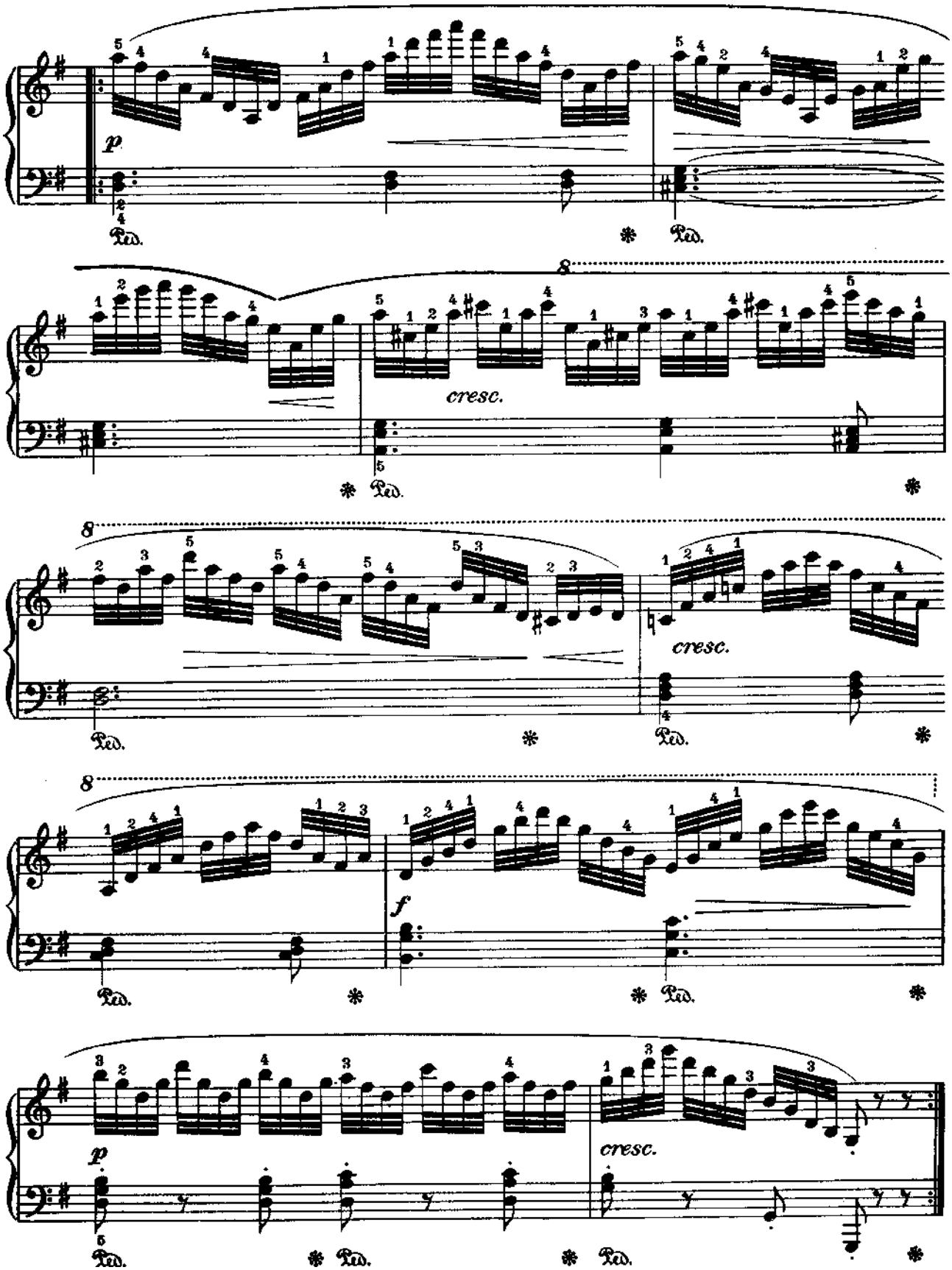

Allegretto
♩ = 120
15
p
cresc.
f
Ped.
*

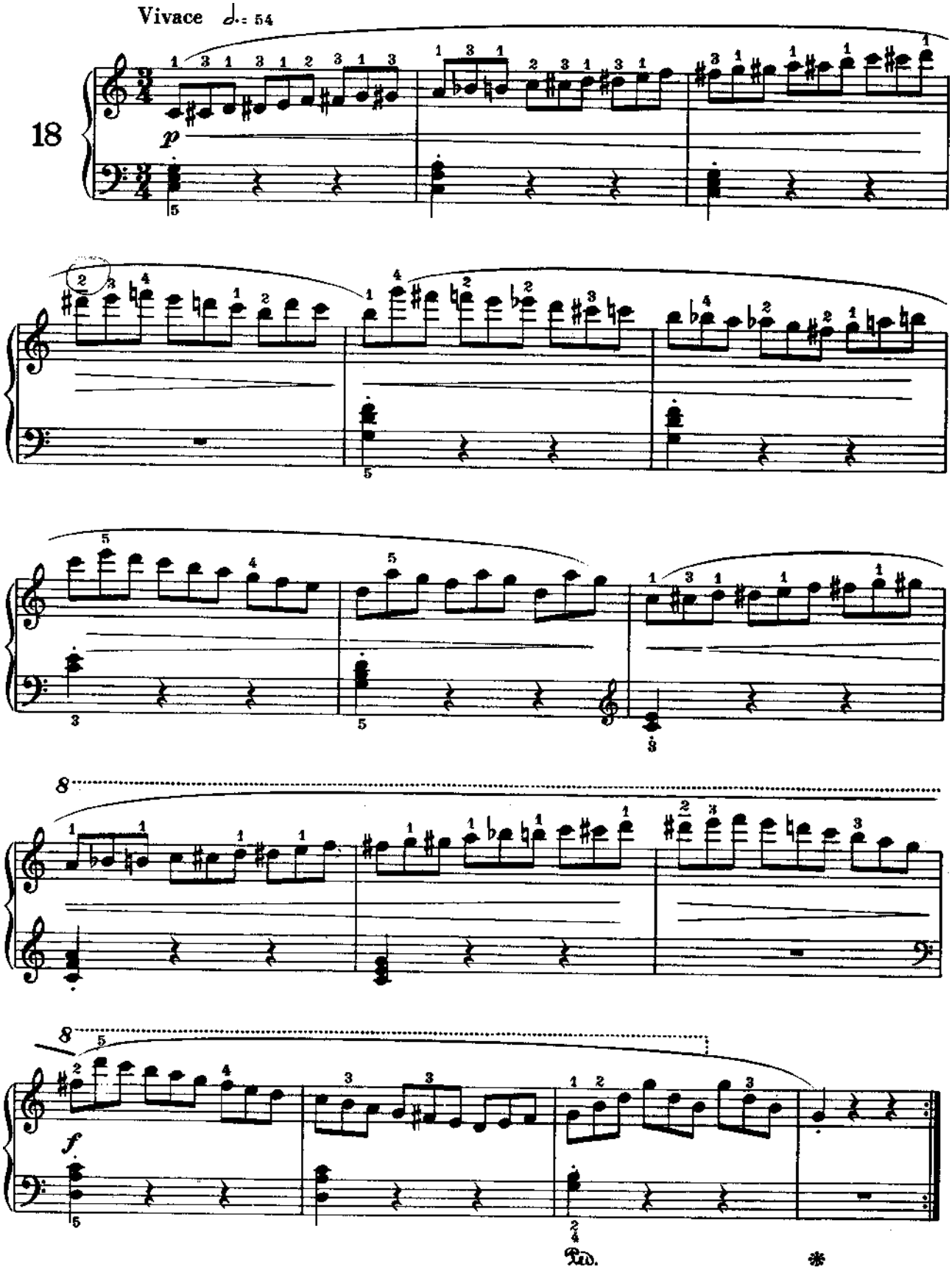

p
cresc.
f
Allegro ♩ = 108
16
mf
f

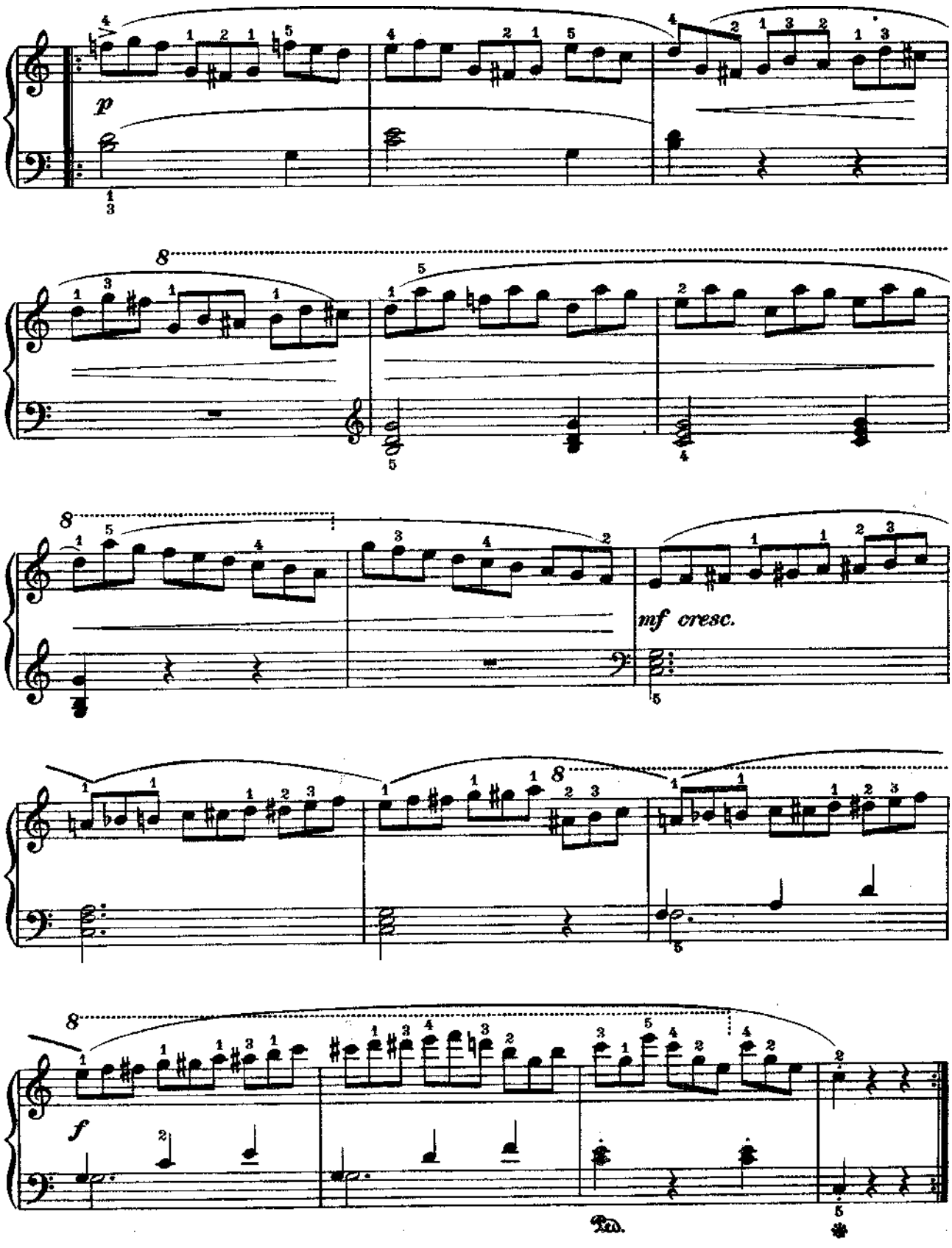

B
C

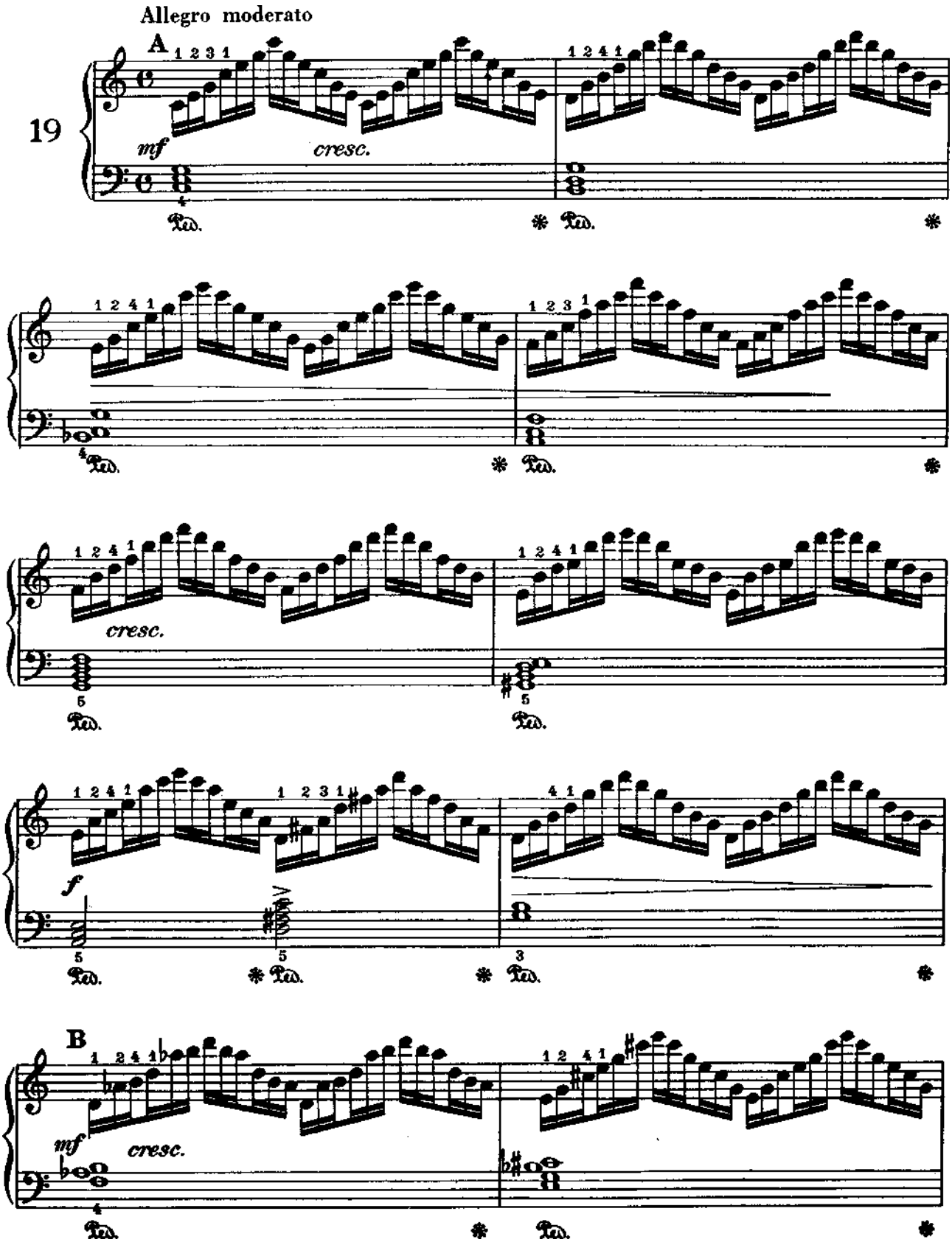

cresc.
Ped.
D
f
p
ff

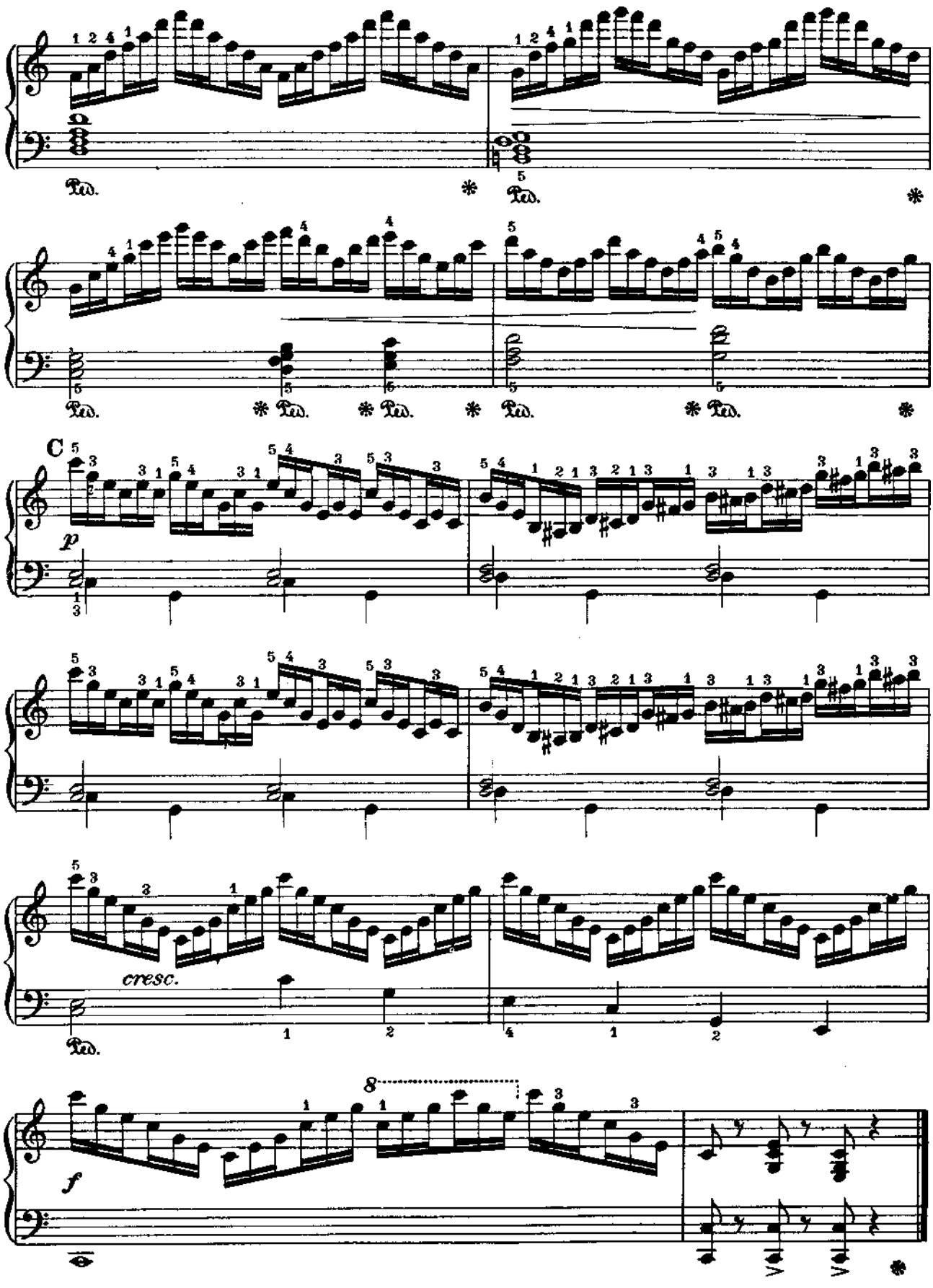

Allegretto moderato ♪= 126
17
p
Ped.
8
cresc.
sf

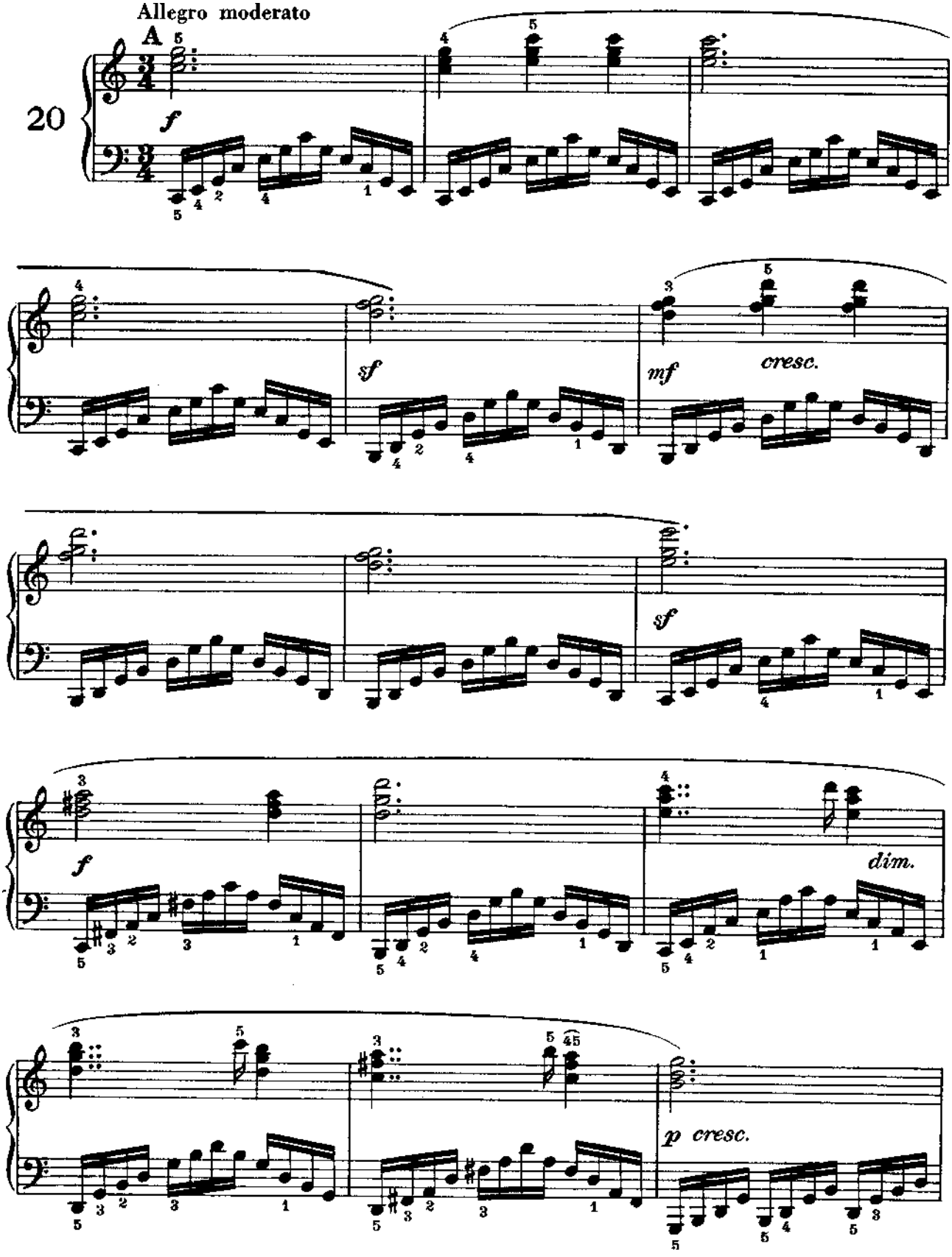

p
Ped.
8
cresc.
f
p

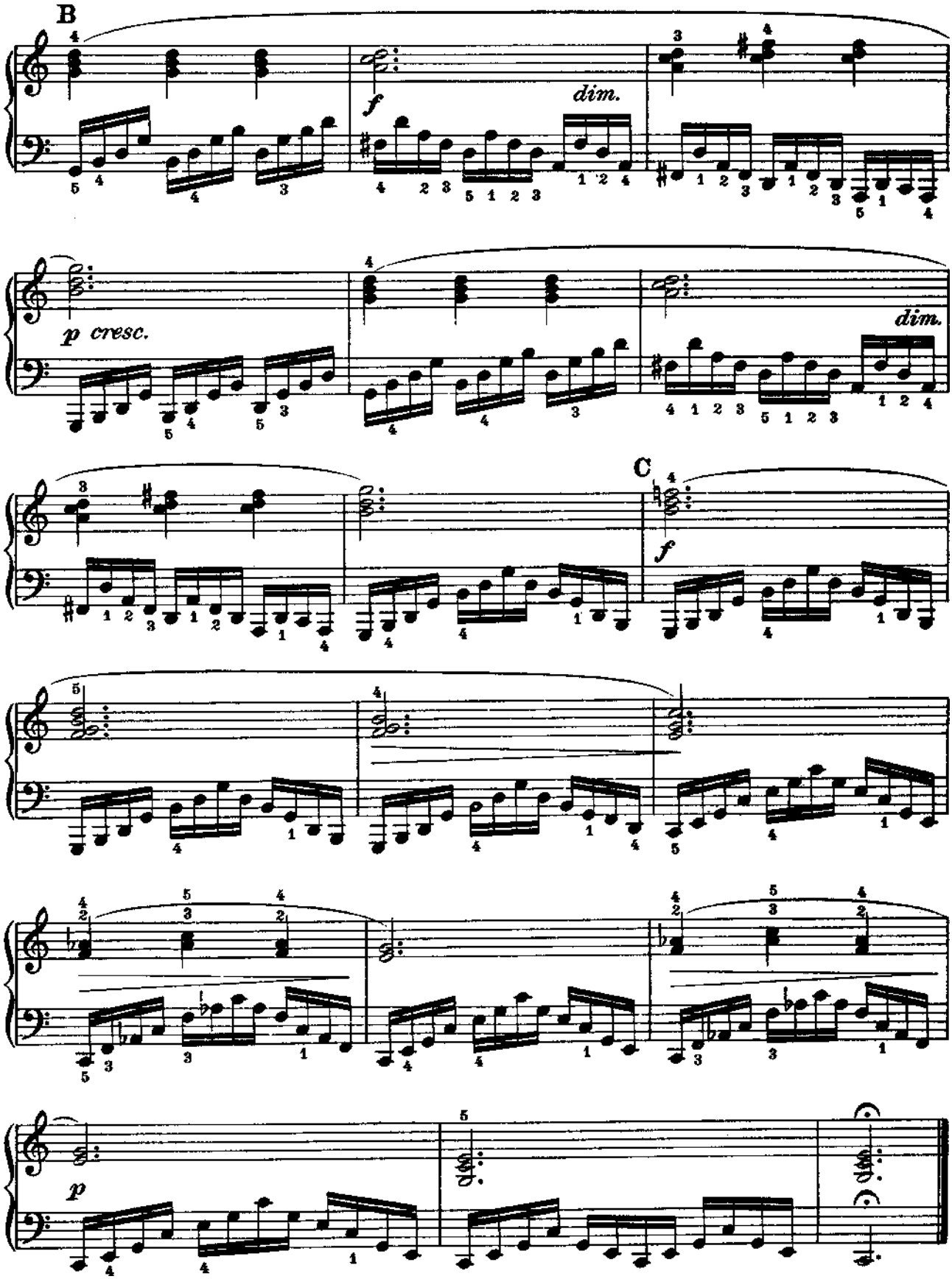

Vivace ♩. = 54
18
p
8
8
f
Ped.
*

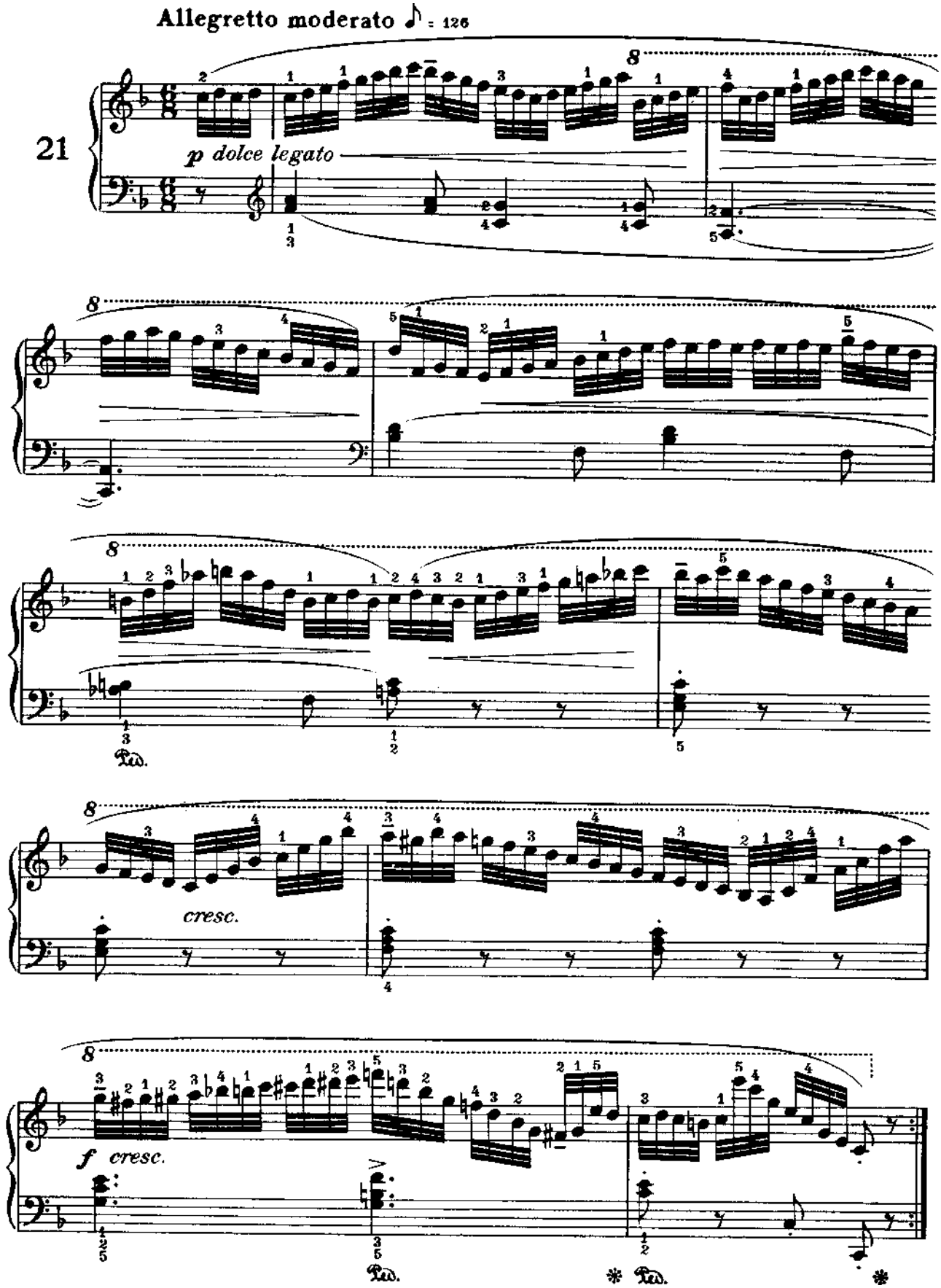

p
mf cresc.
f
Ped.

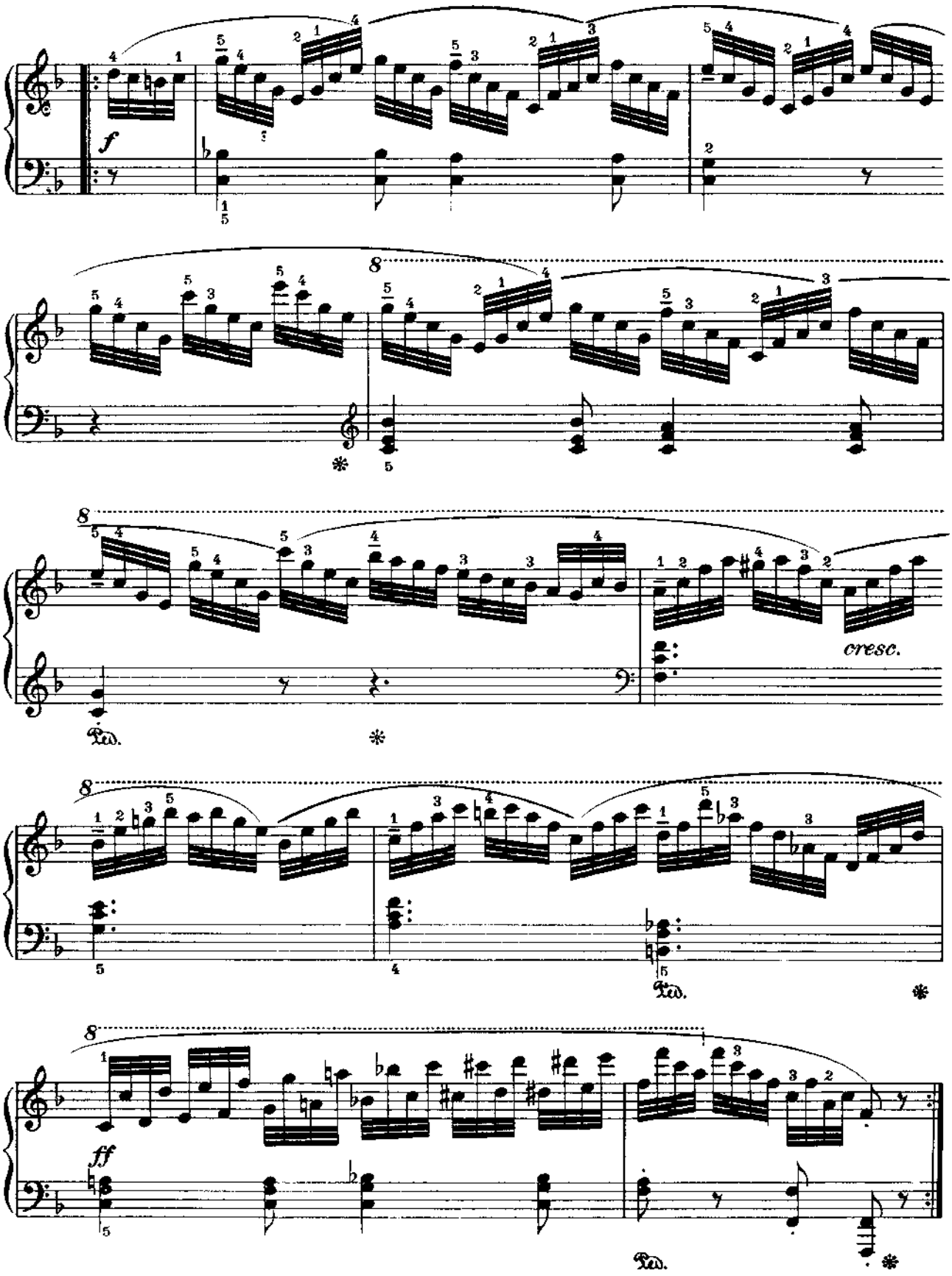

Allegro moderato
A
19
mf
cresc.
Ped.
B
f

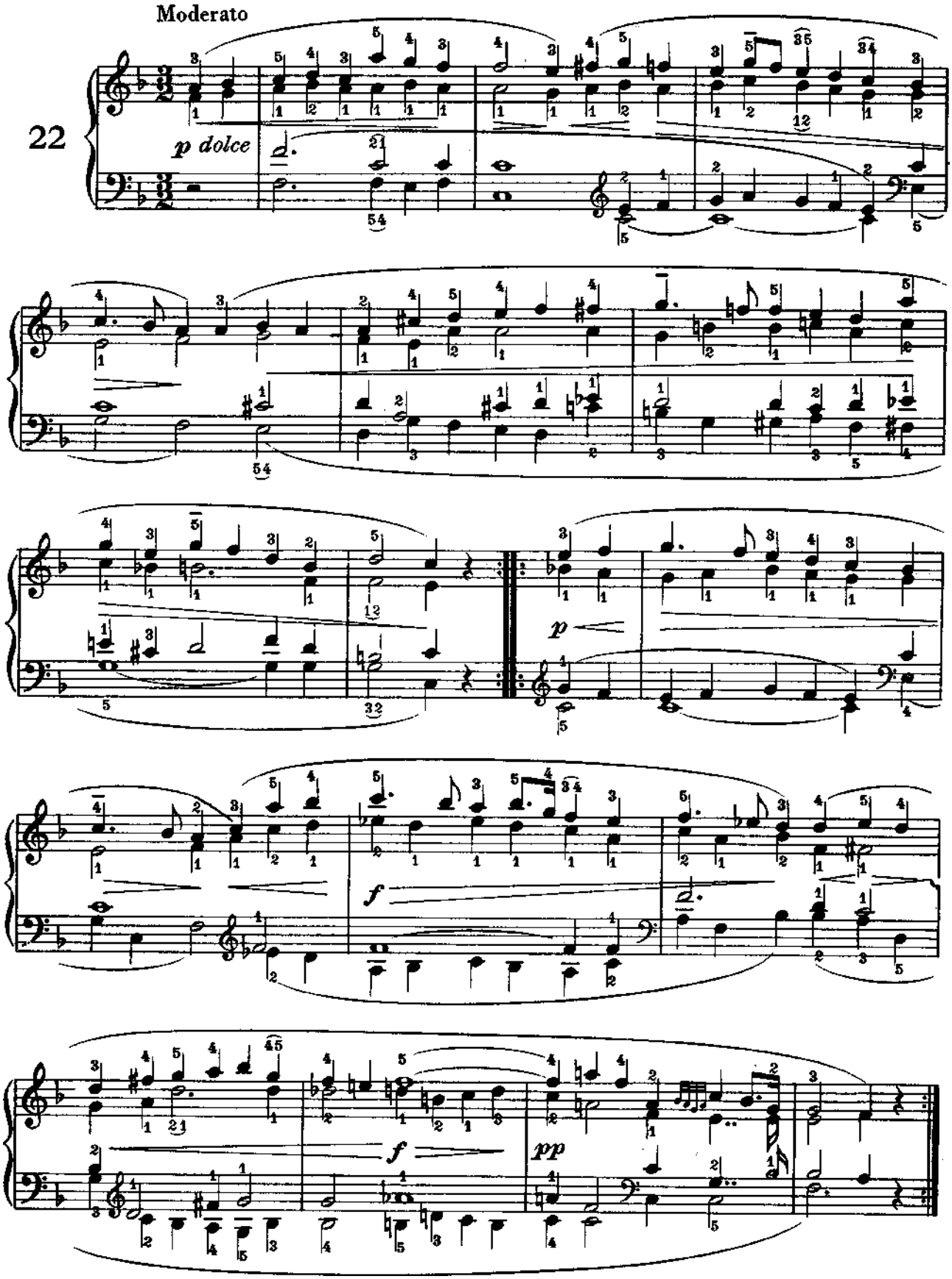

Ped.
C
p
cresc.
f

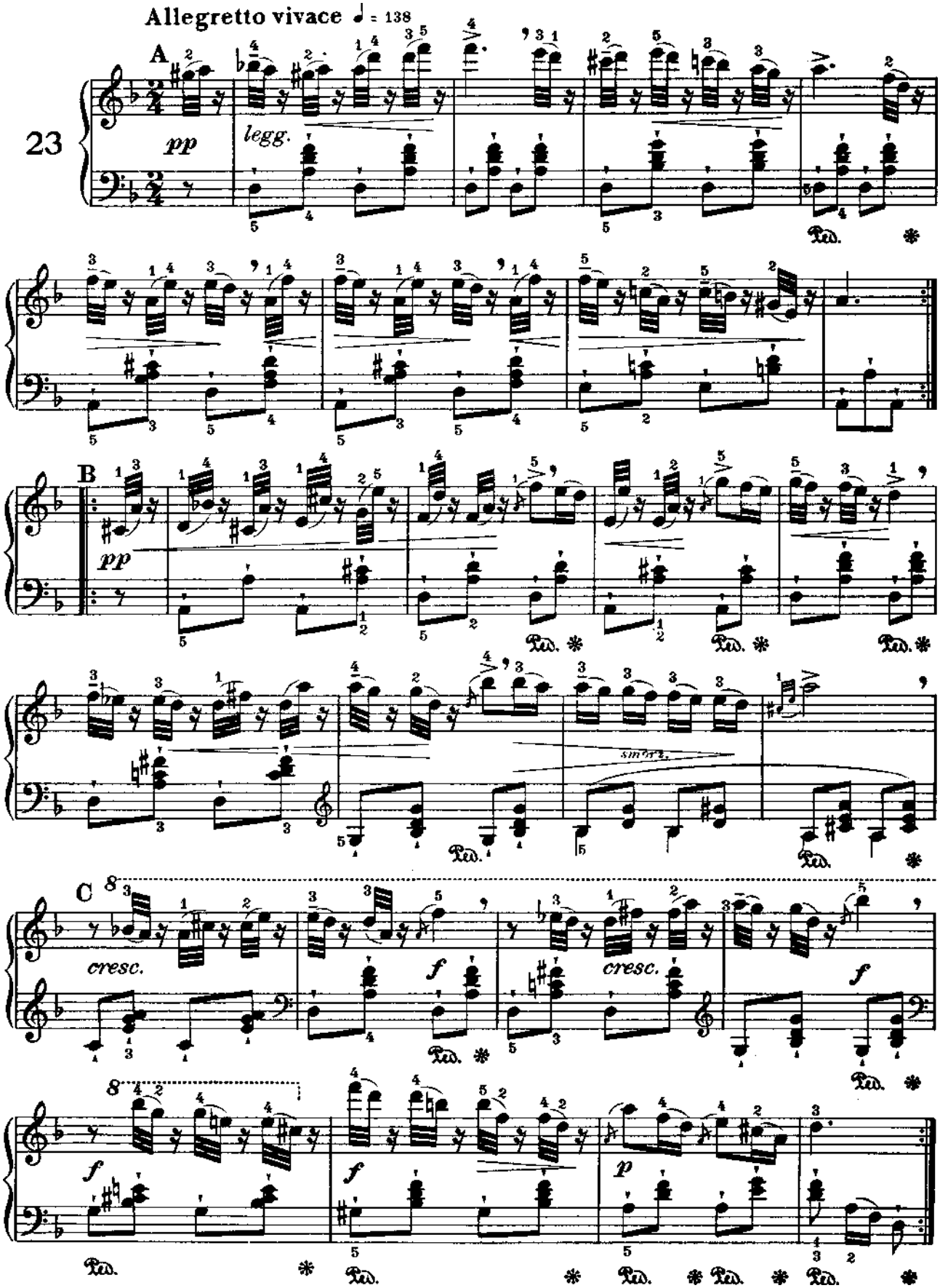

Allegro moderato
A
20
f
sf
mf
cresc.
sf
f
dim.
p cresc.

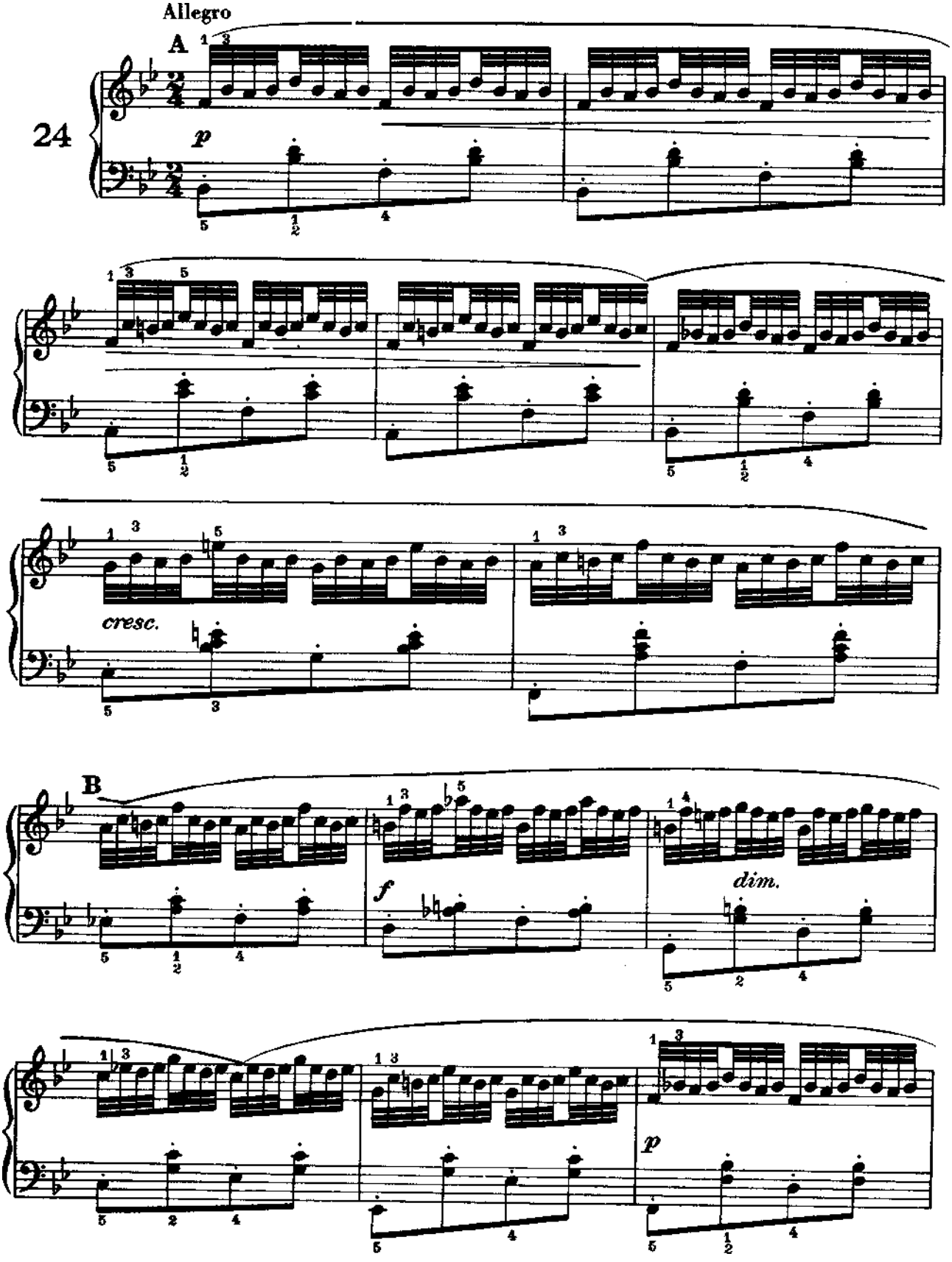

B
f
dim.
p cresc.
dim.
C
f
p

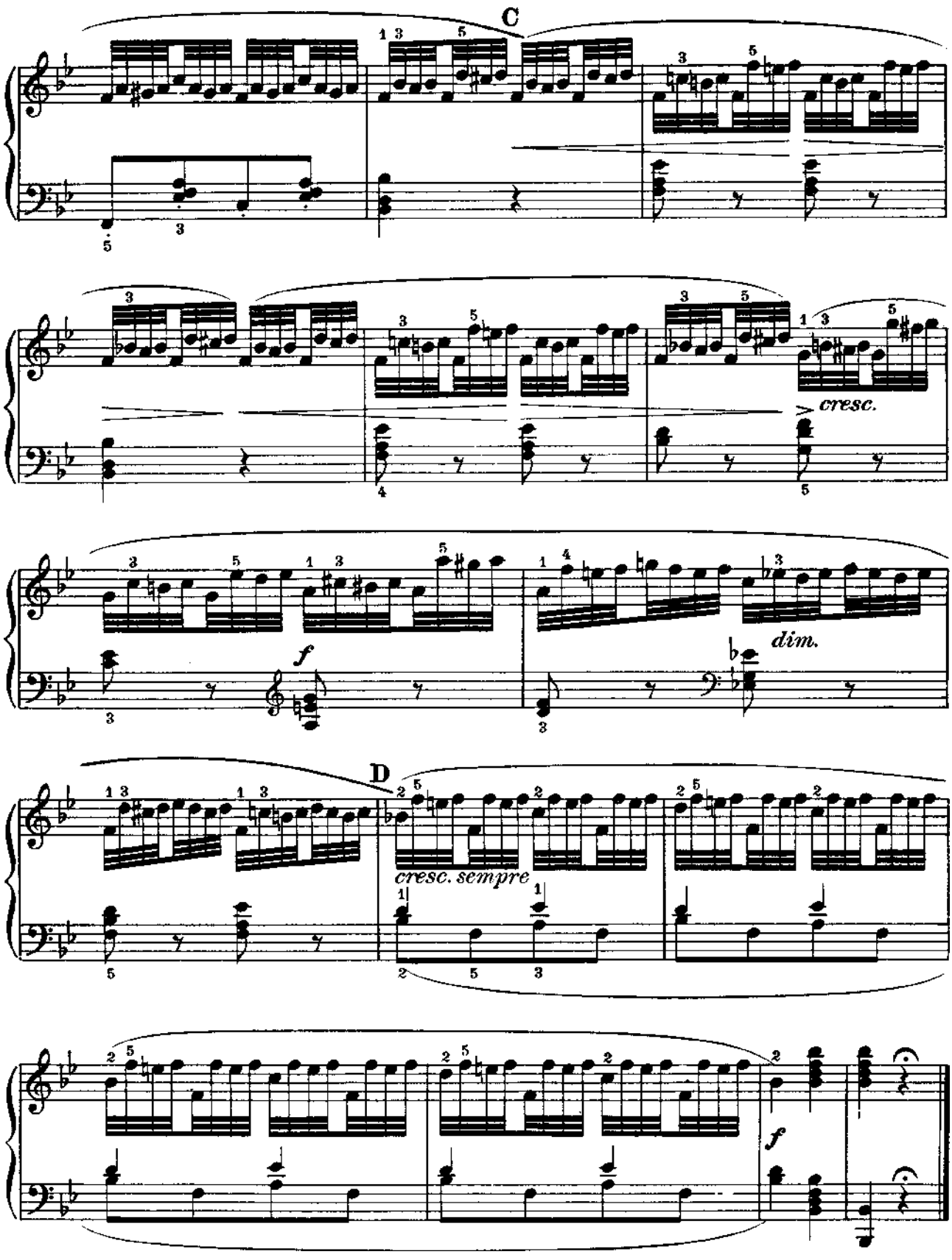

Allegretto moderato ♪ = 126
21
p dolce legato
cresc.
f cresc.
Ped.
Ped.

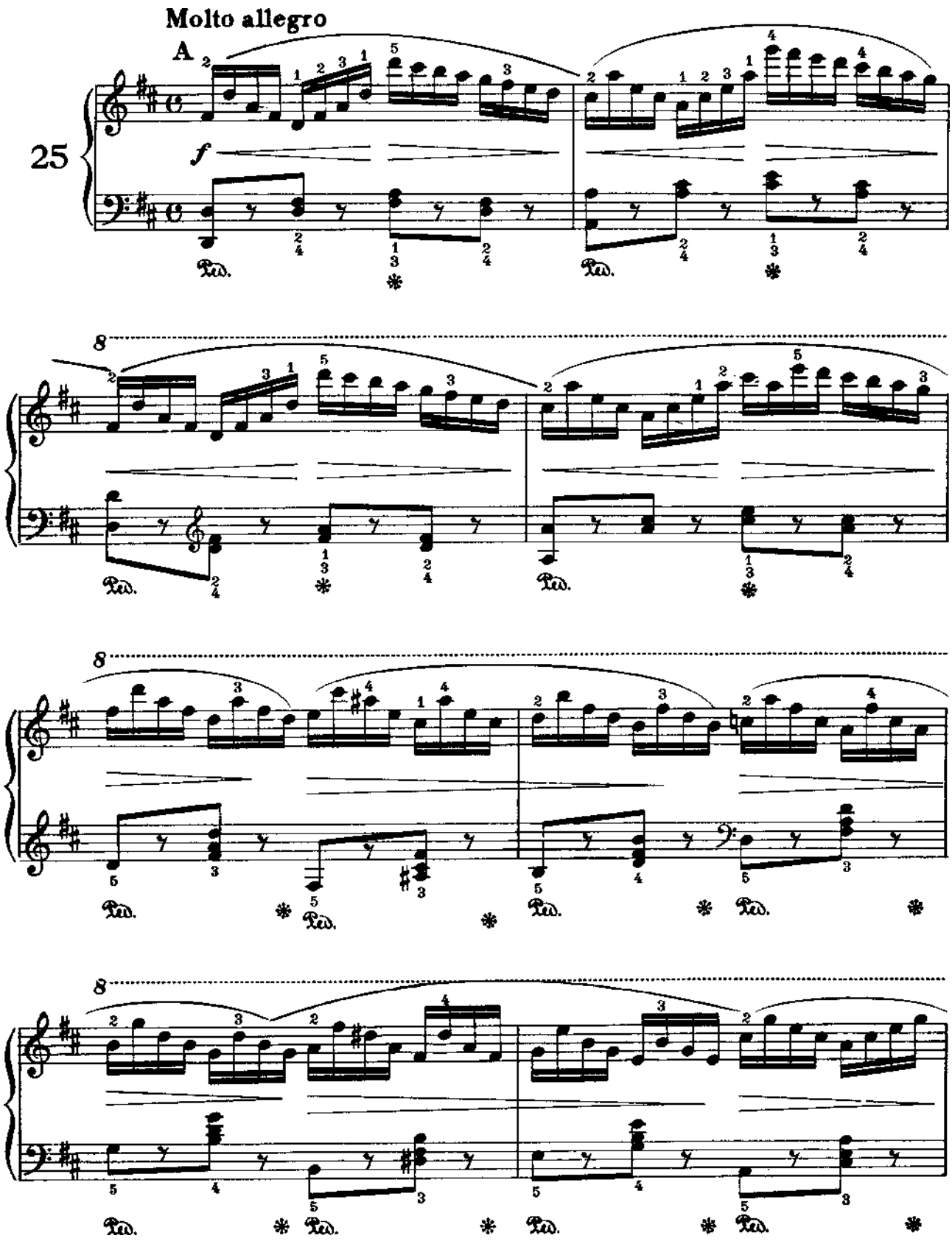

f
8
cresc.
Ped.
Ped.
ff
Ped.

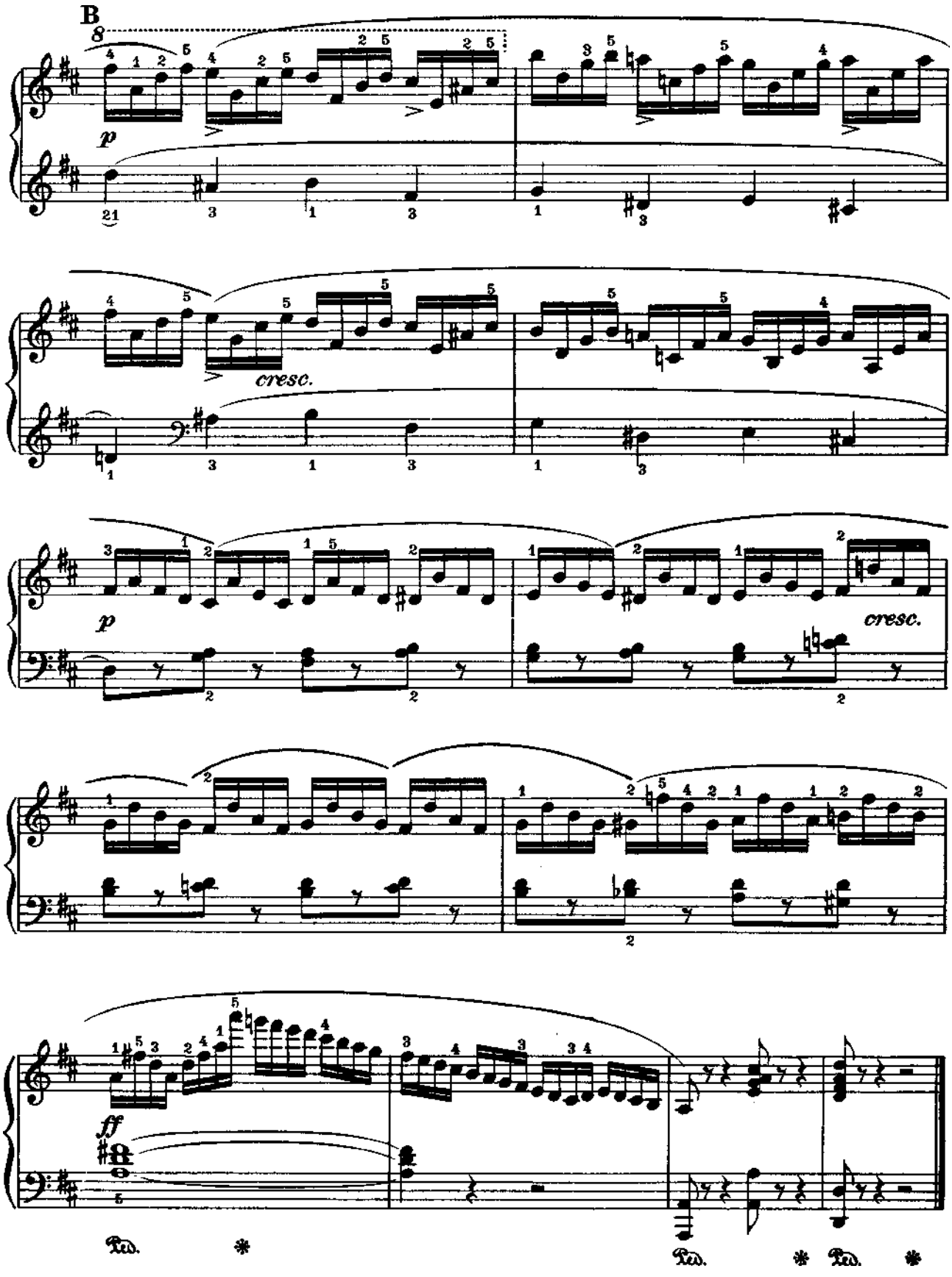

Moderato
22
p dolce
p
f
f
pp

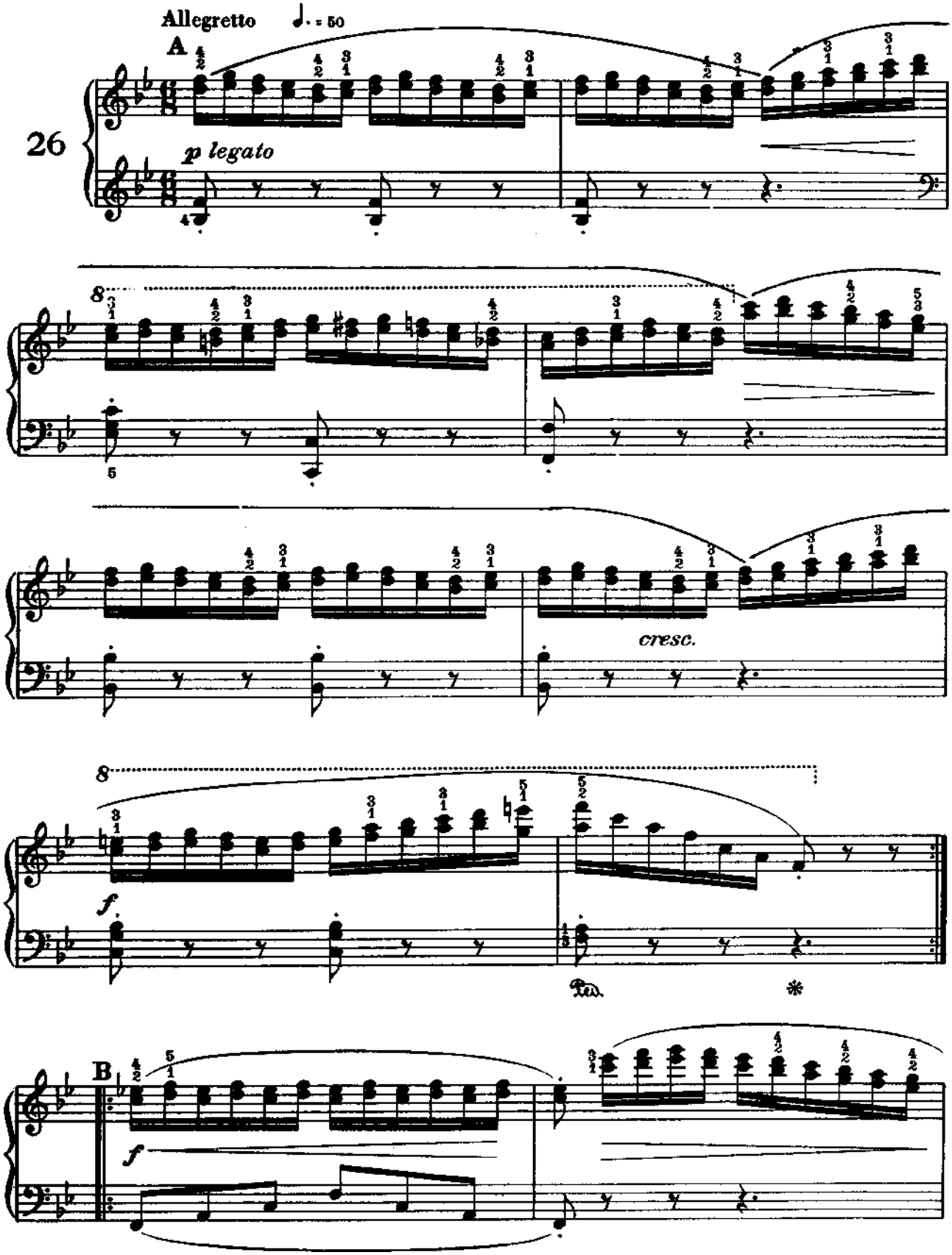

Allegretto vivace ♩ = 138
A
23
pp
legg.
Ped.
B
pp
simile
C
cresc.
f
cresc.
f
f
f
p

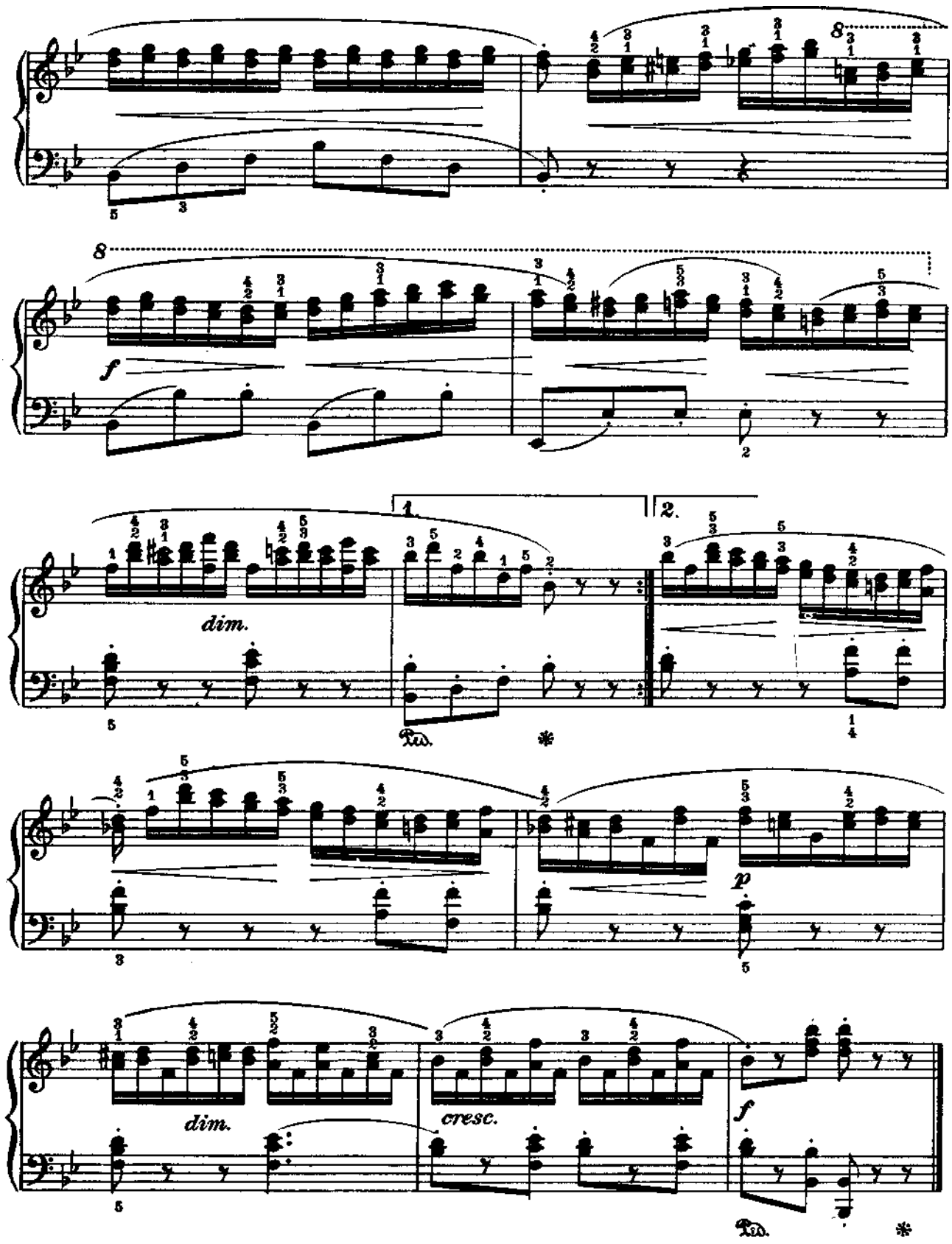

Allegro
A
24
p
cresc.
B
f
dim.
p

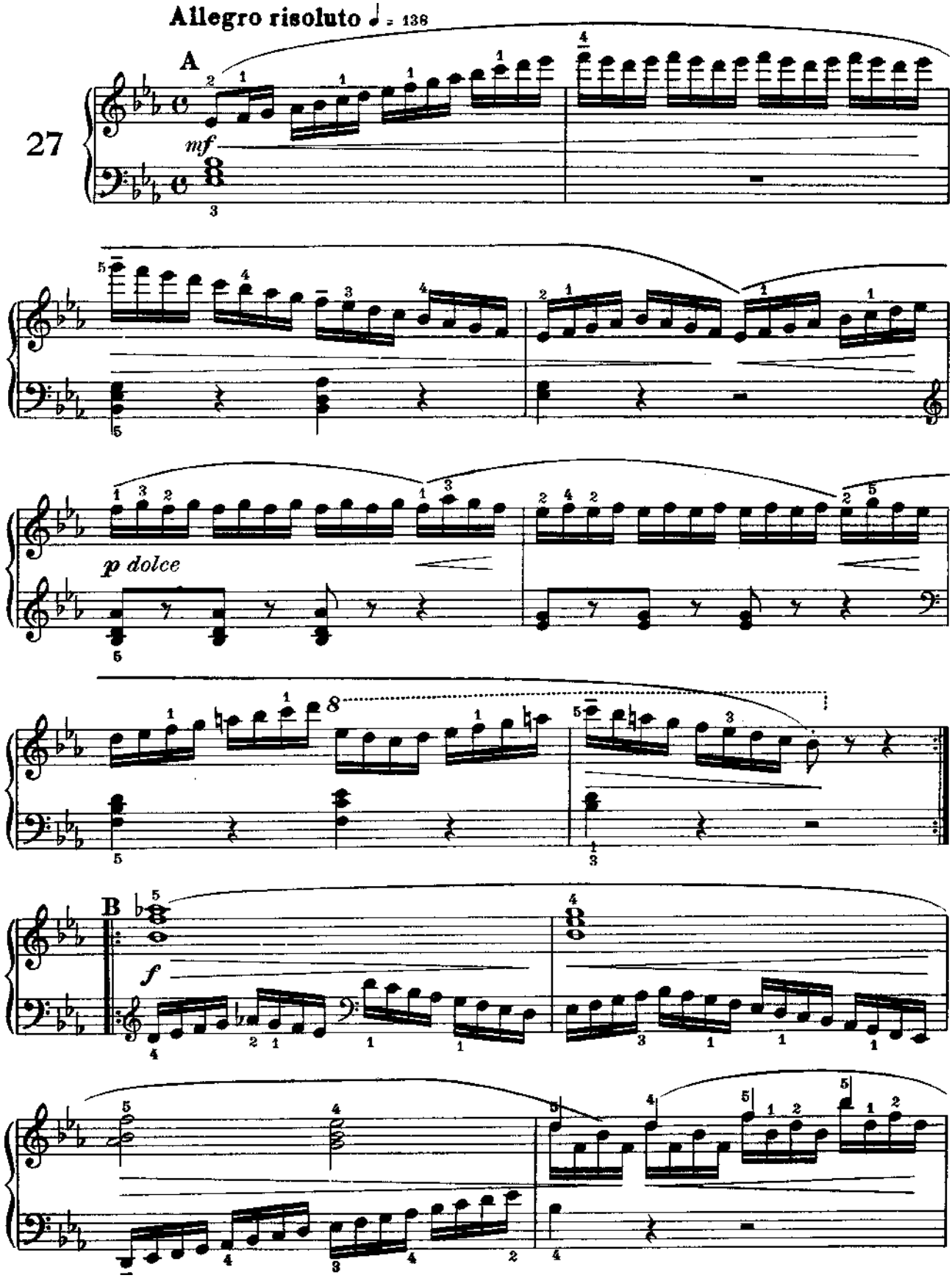

C
cresc.
f
dim.
D
cresc. sempre
f

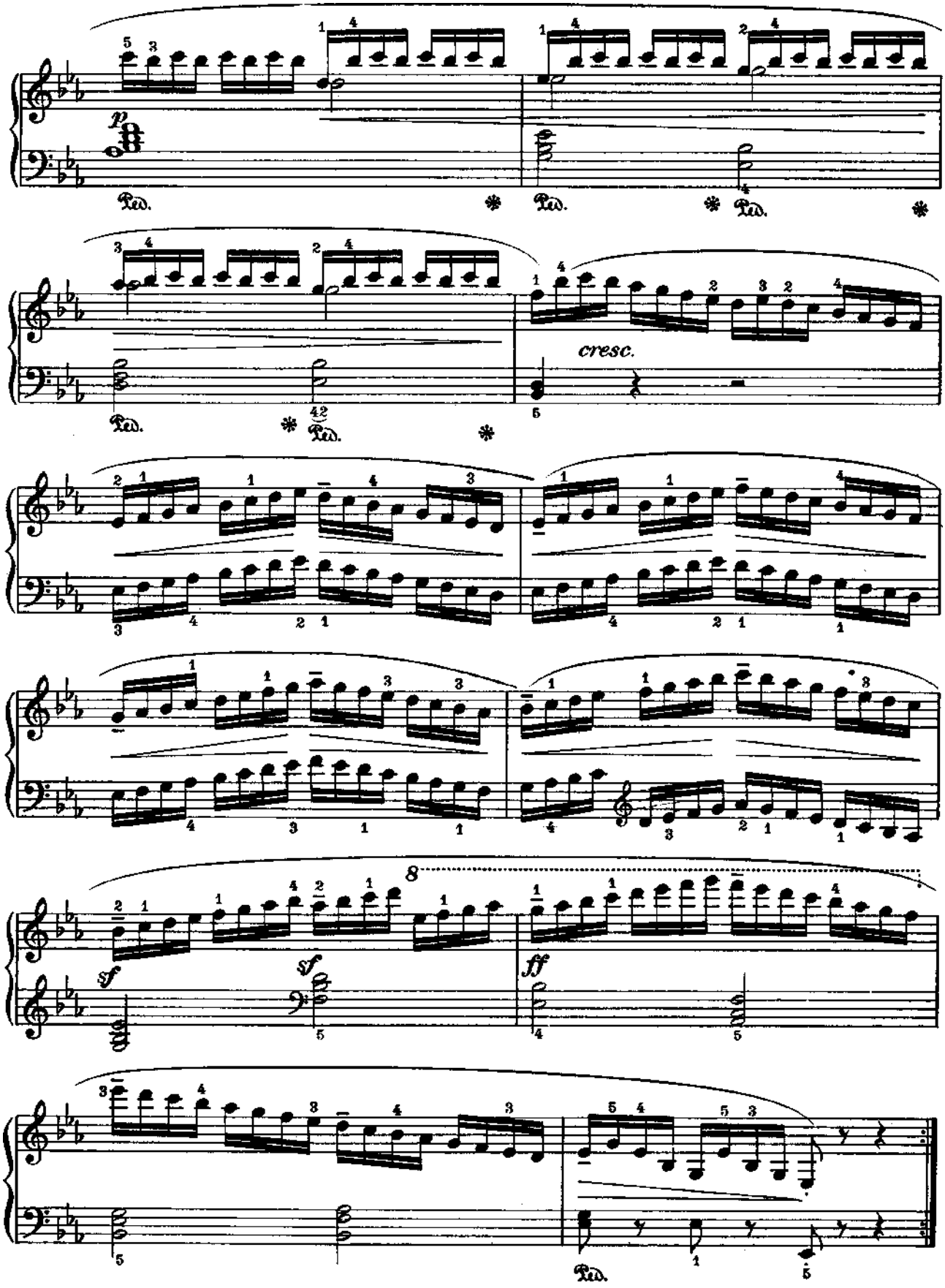

Molto allegro
A
25
f
Ped.
8

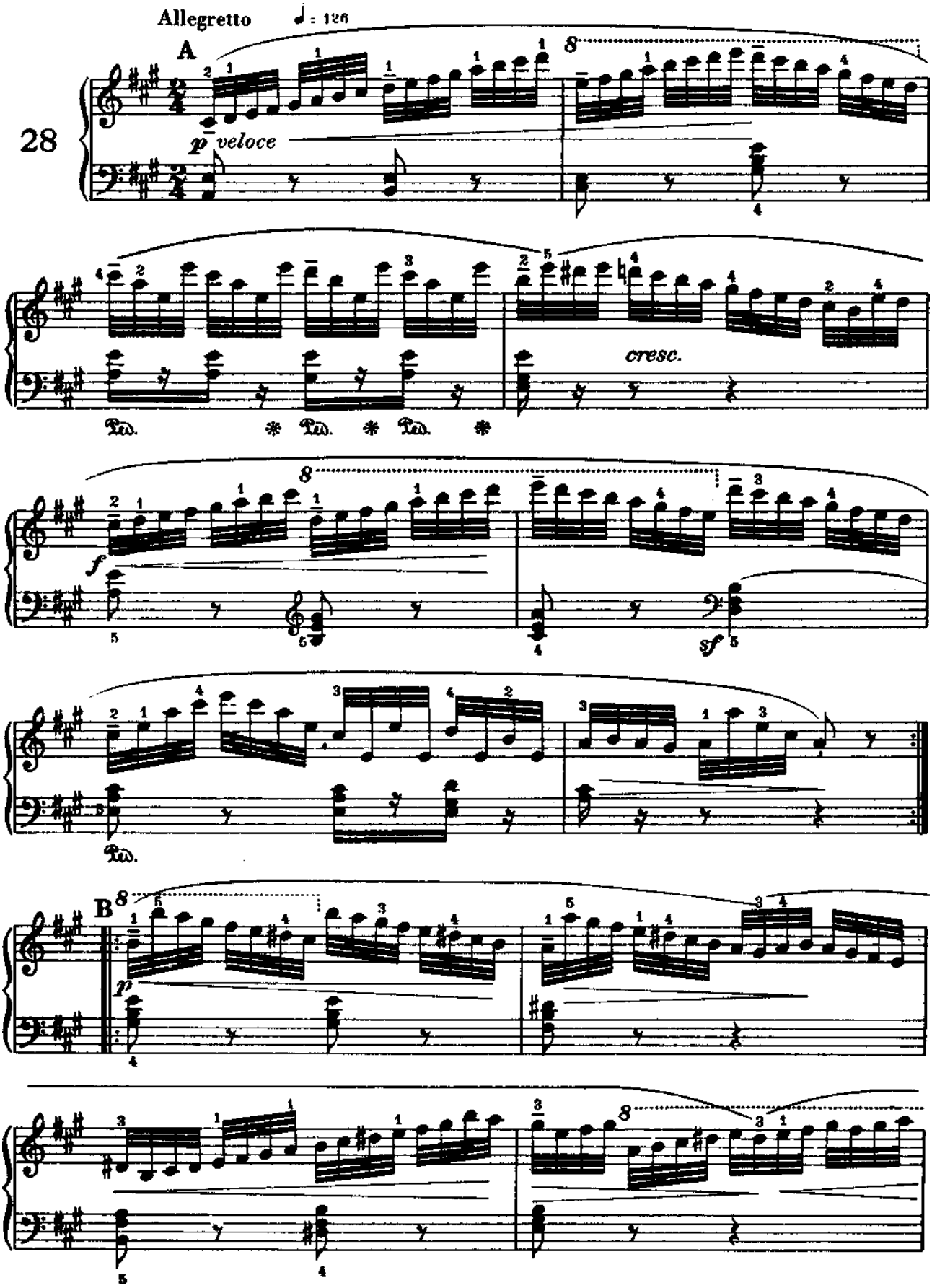

B
8
p
cresc.
p
cresc.
ff
Ped.
Ped.
Ped.

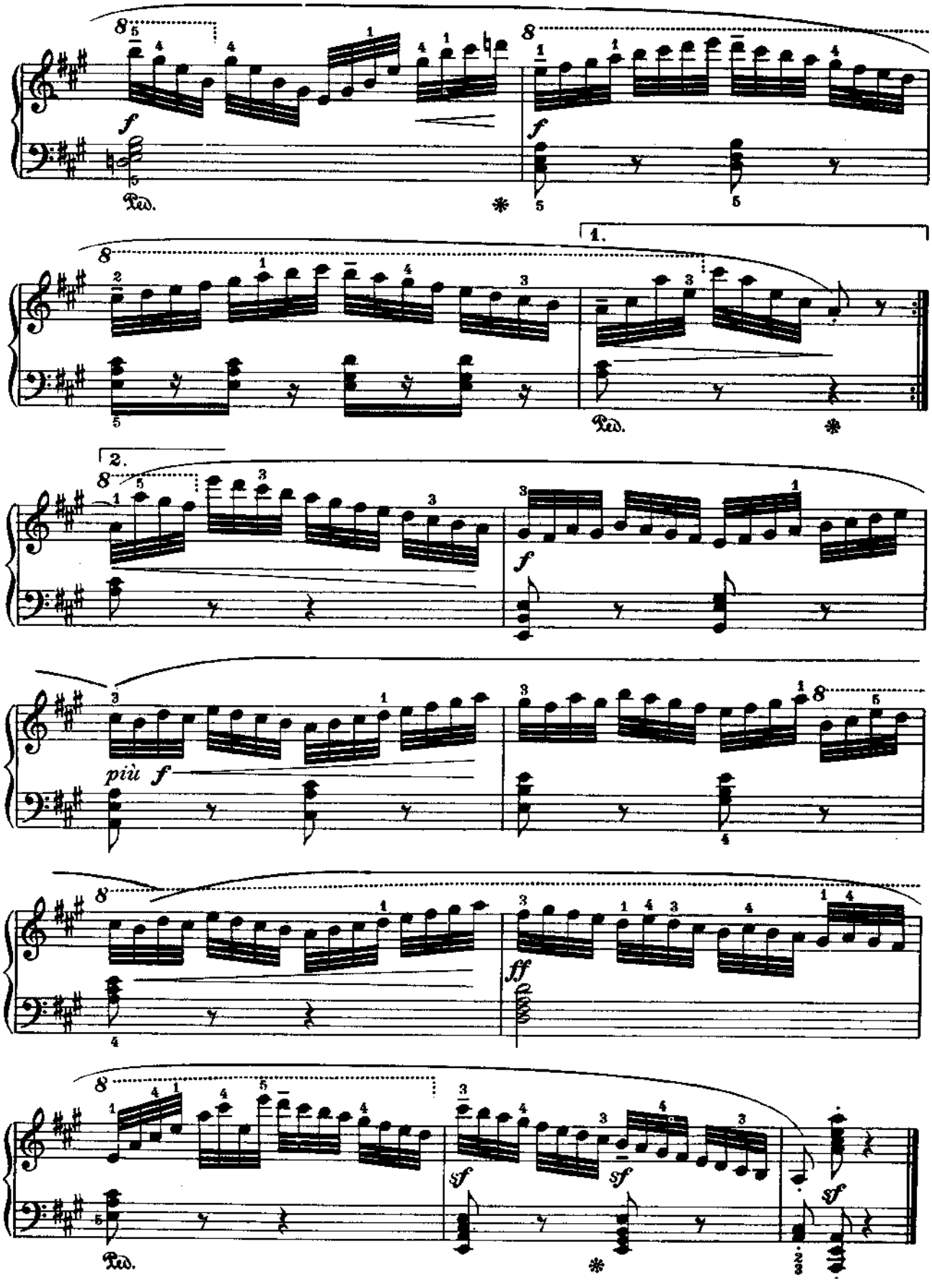

Allegretto
♩. = 50
A
26
p legato
cresc.
f
Ped.
B
f

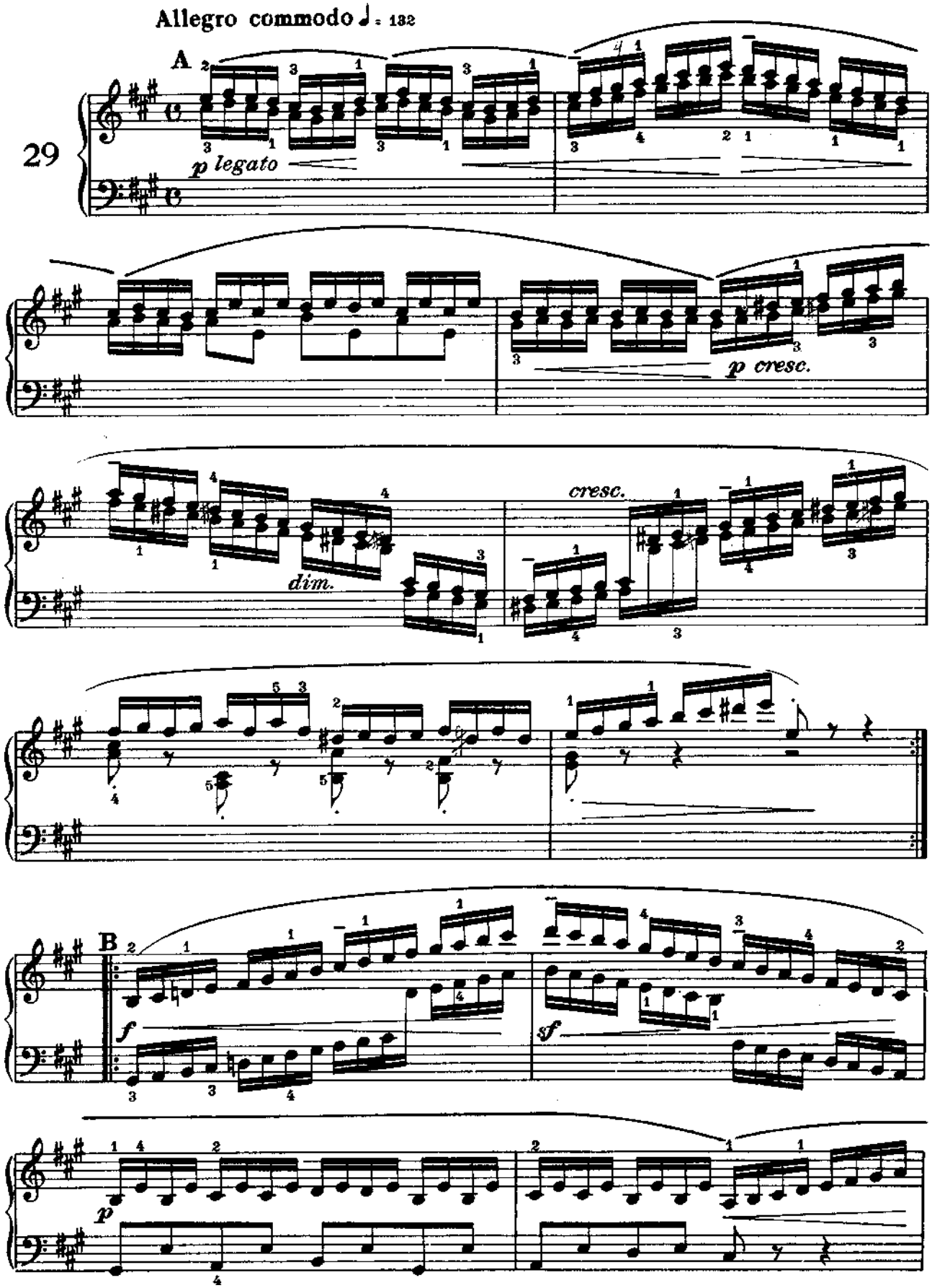

8
8
f
1.
2.
dim.
Ped.
*
p
dim.
cresc.
f
Ped.
*

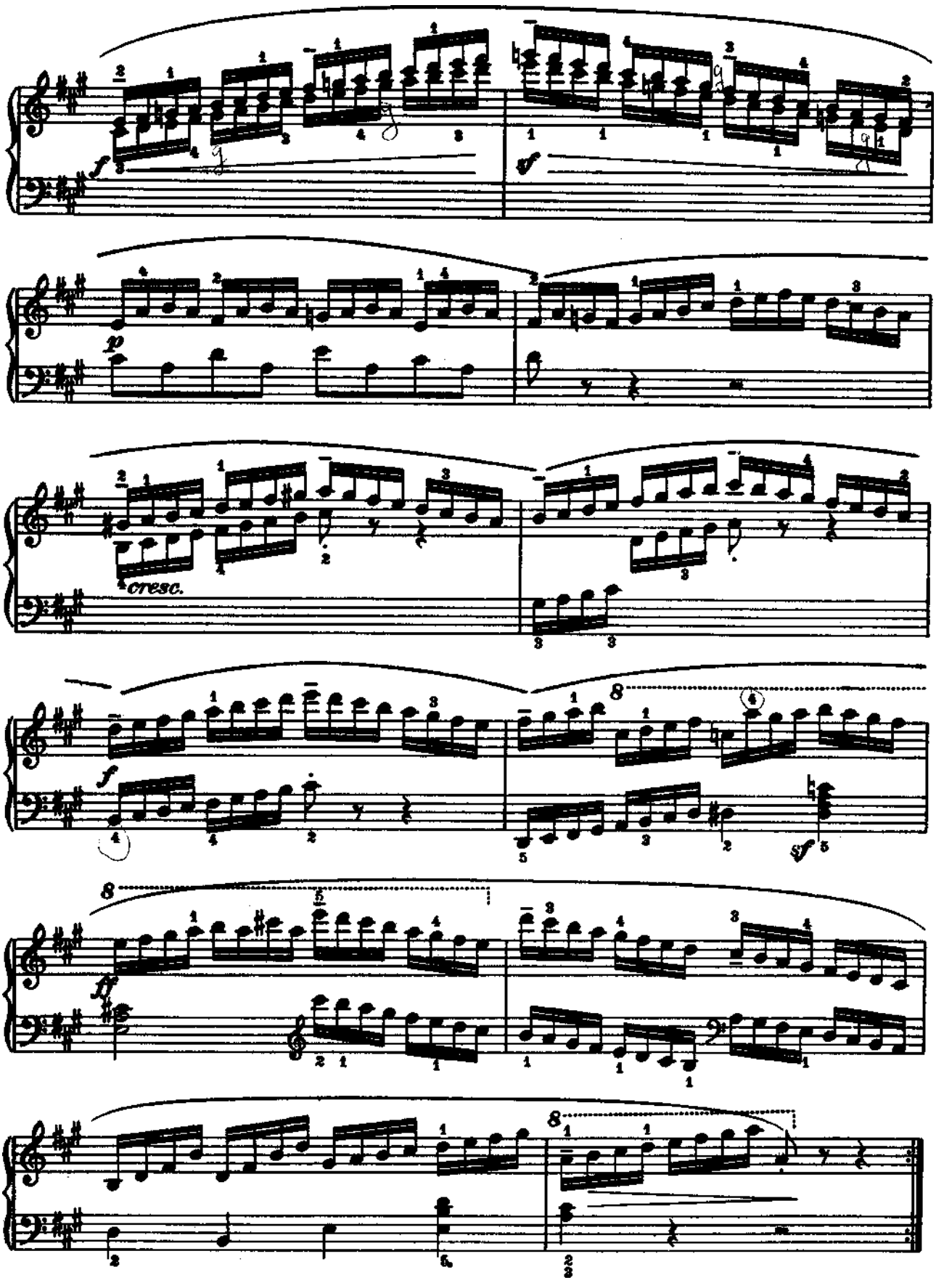

Allegro risoluto ♩ = 136
A
27
mf
p dolce
B
f

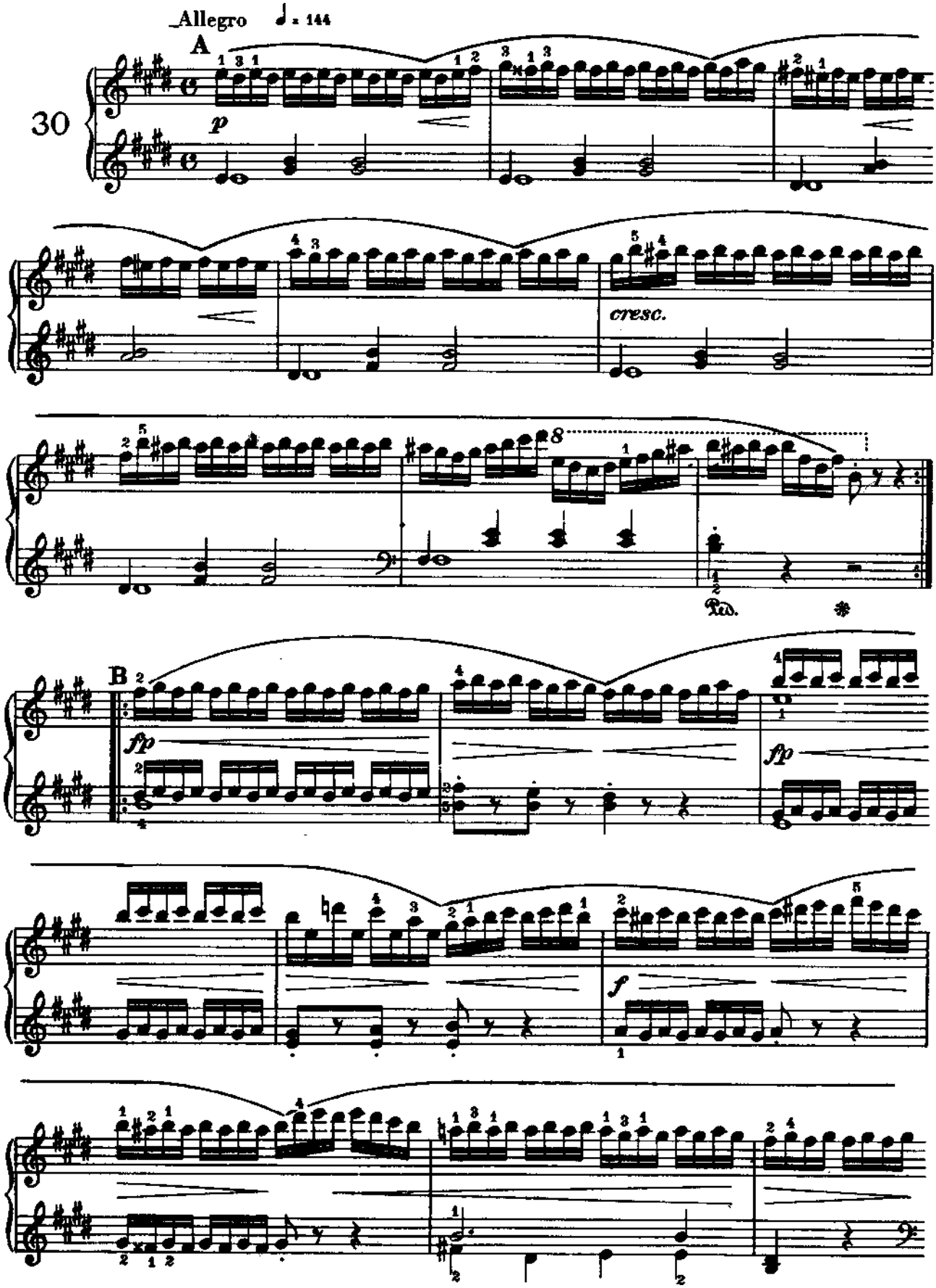

p
Ped.
cresc.
8
sf
ff

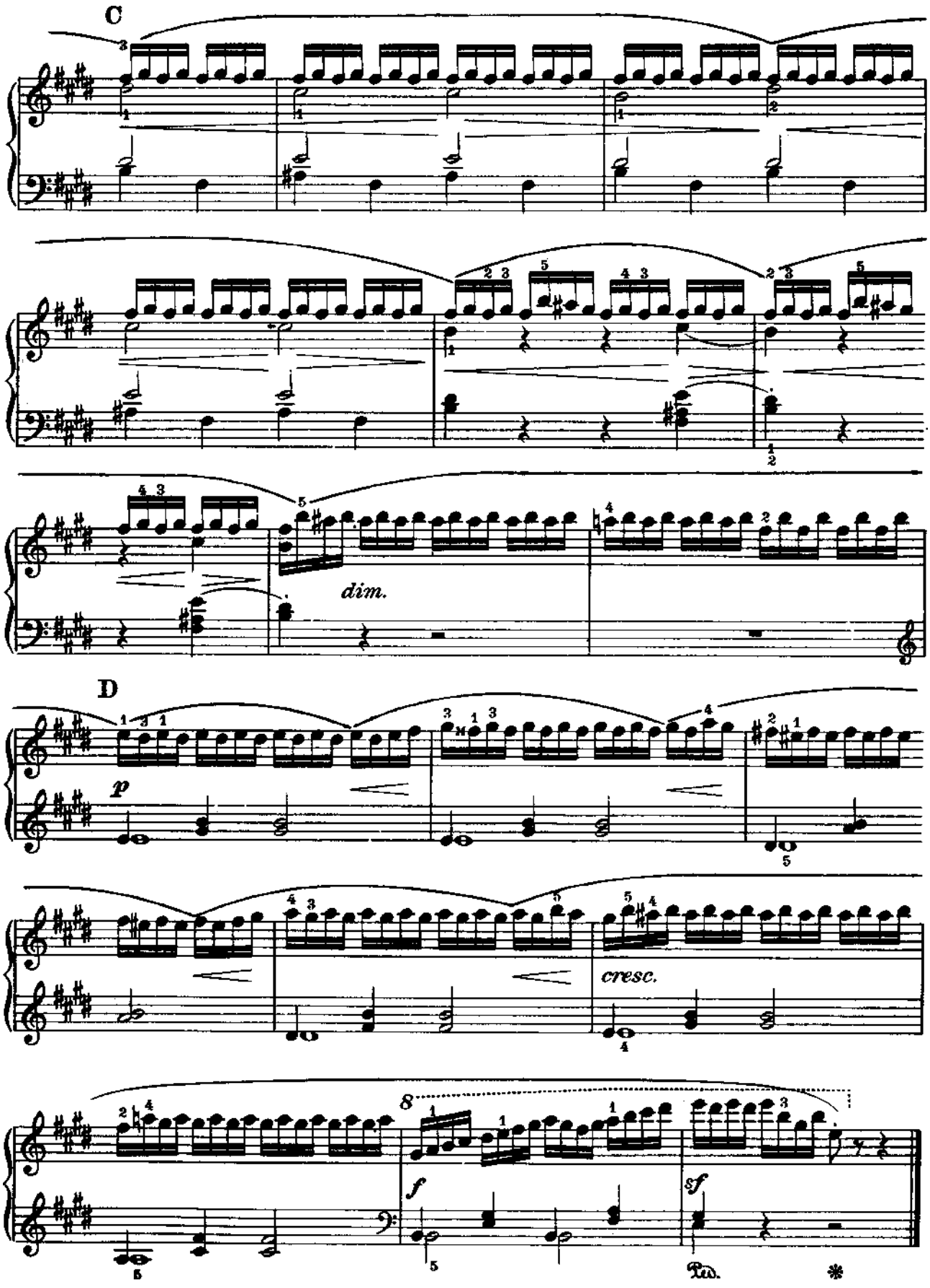

Allegretto
♩ = 126
A
28
p veloce
cresc.
Ped.
f
sf
B
p

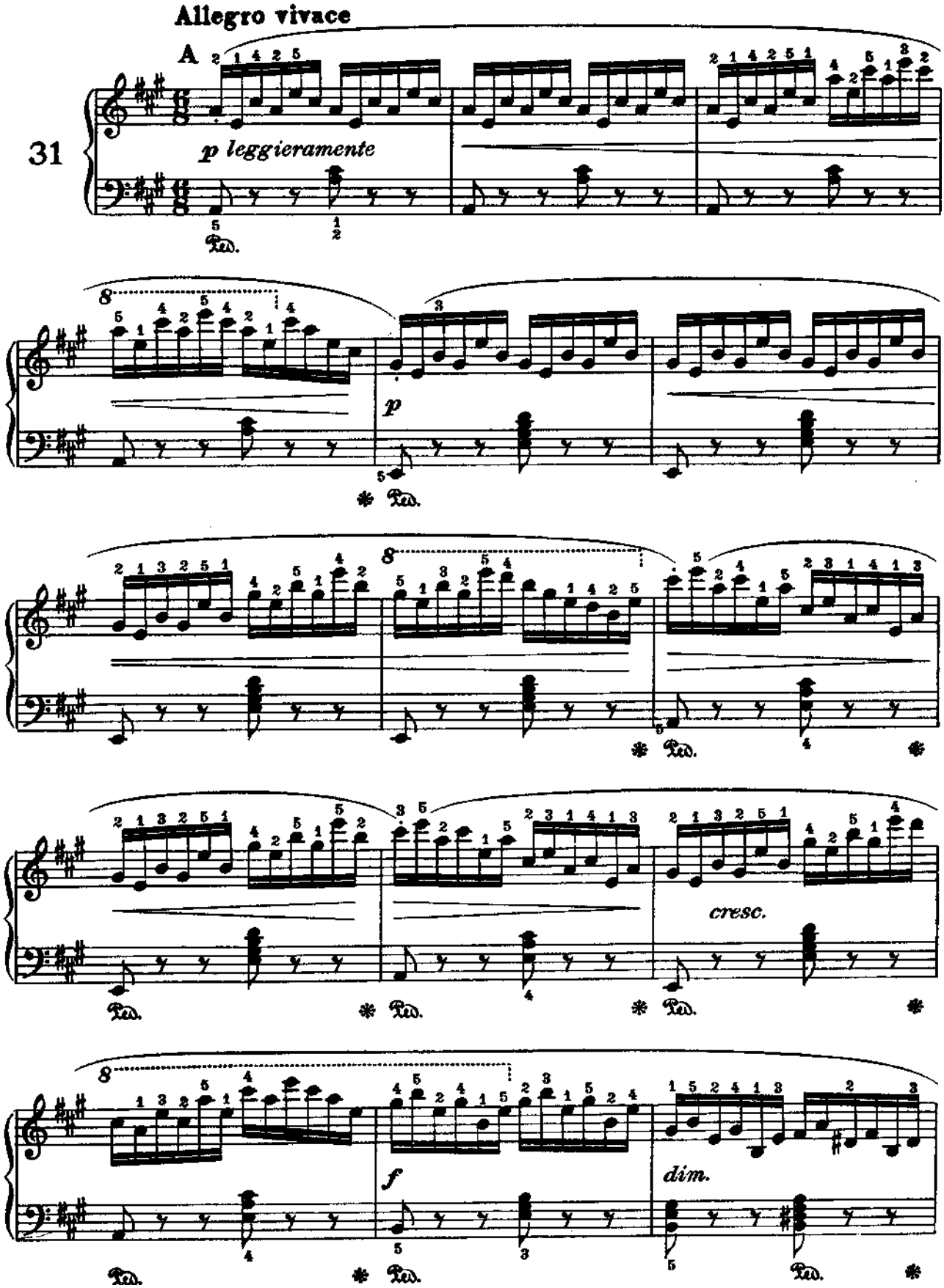

8
f
Ped.
1.
2.
più f
ff
sf

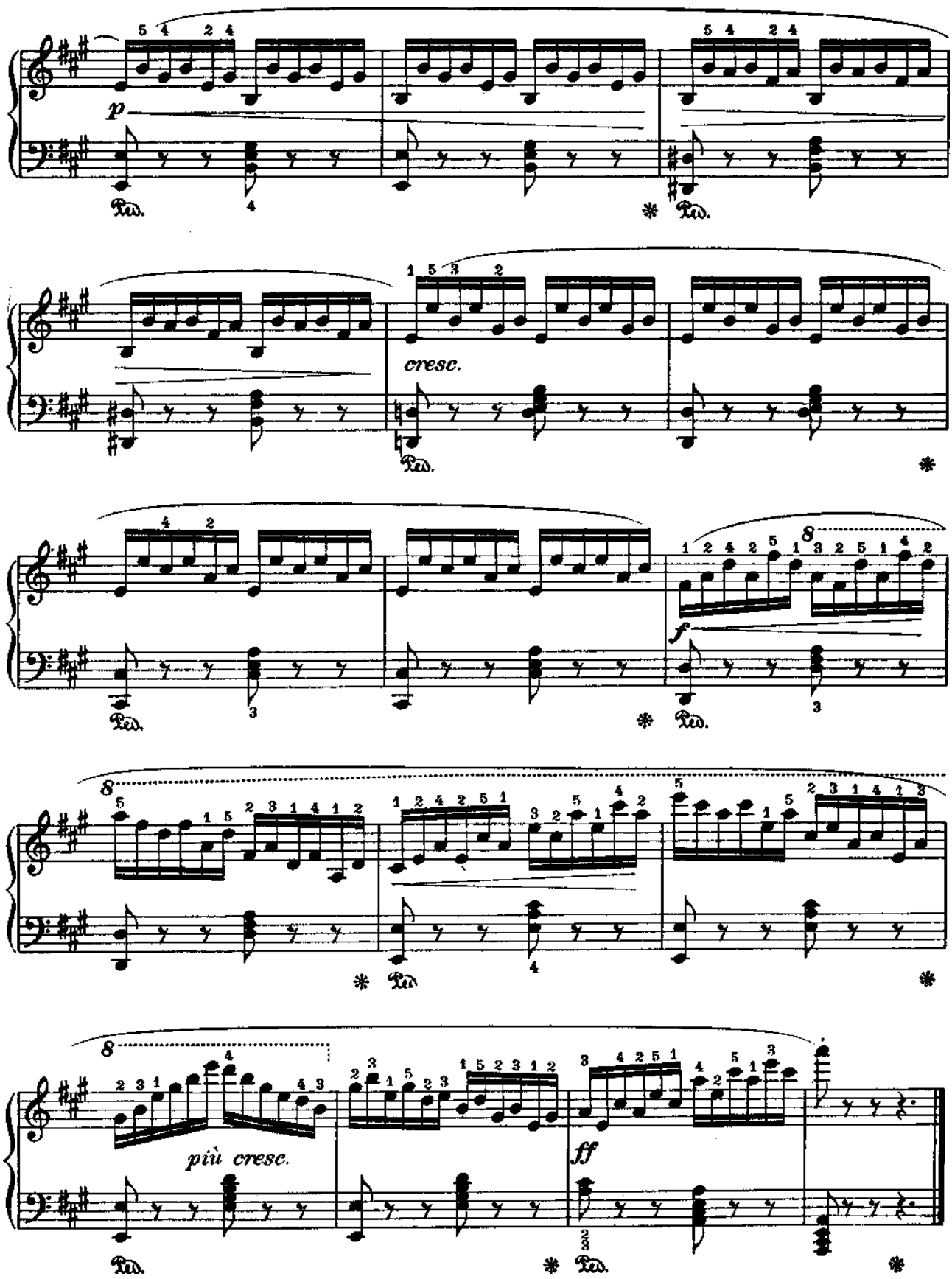

Allegro commodo ♩ = 132
A
29
p legato
p cresc.
dim.
cresc.
B
f
sf
p

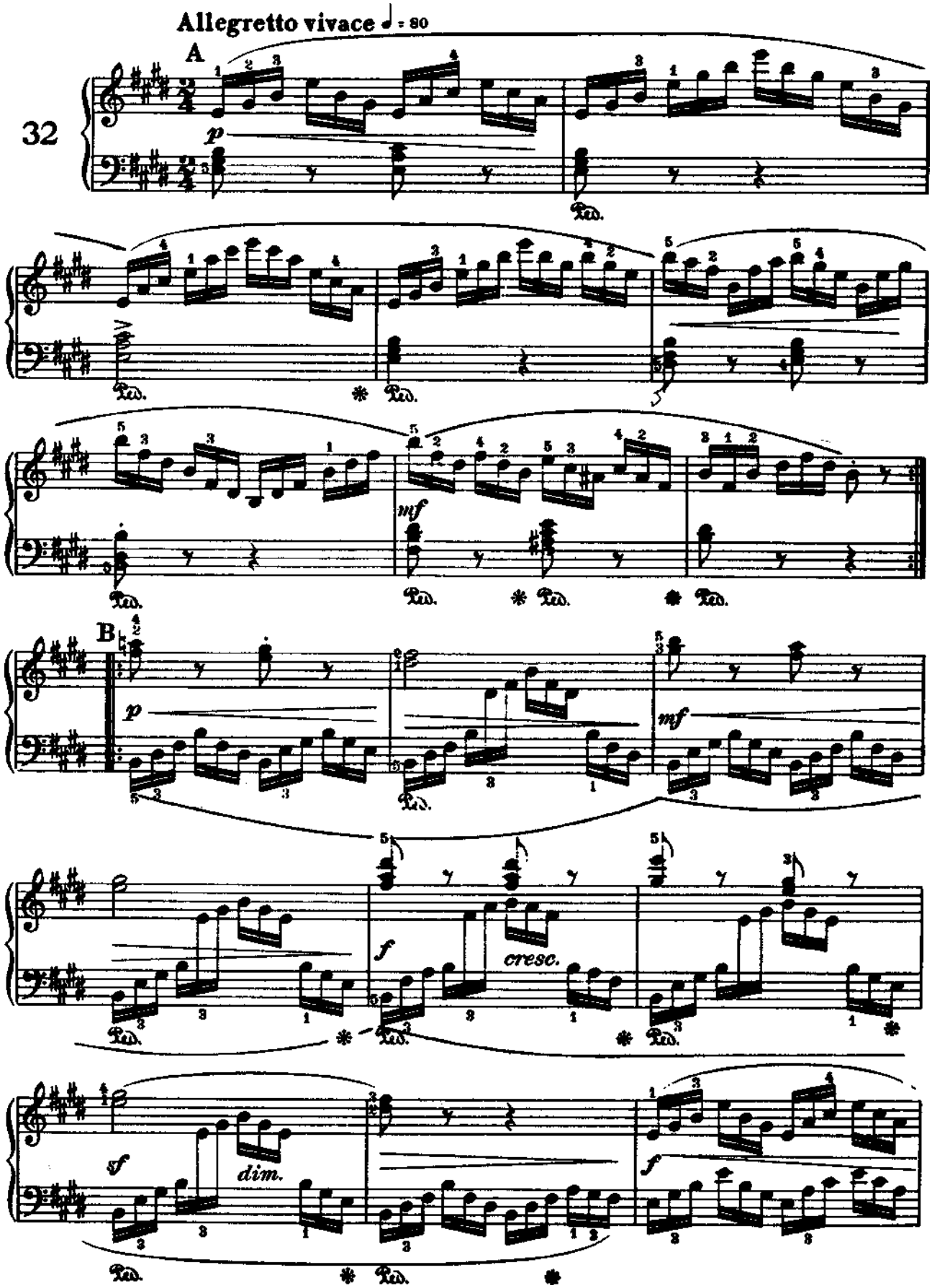

f
p
cresc.
f
8
ff
8
8

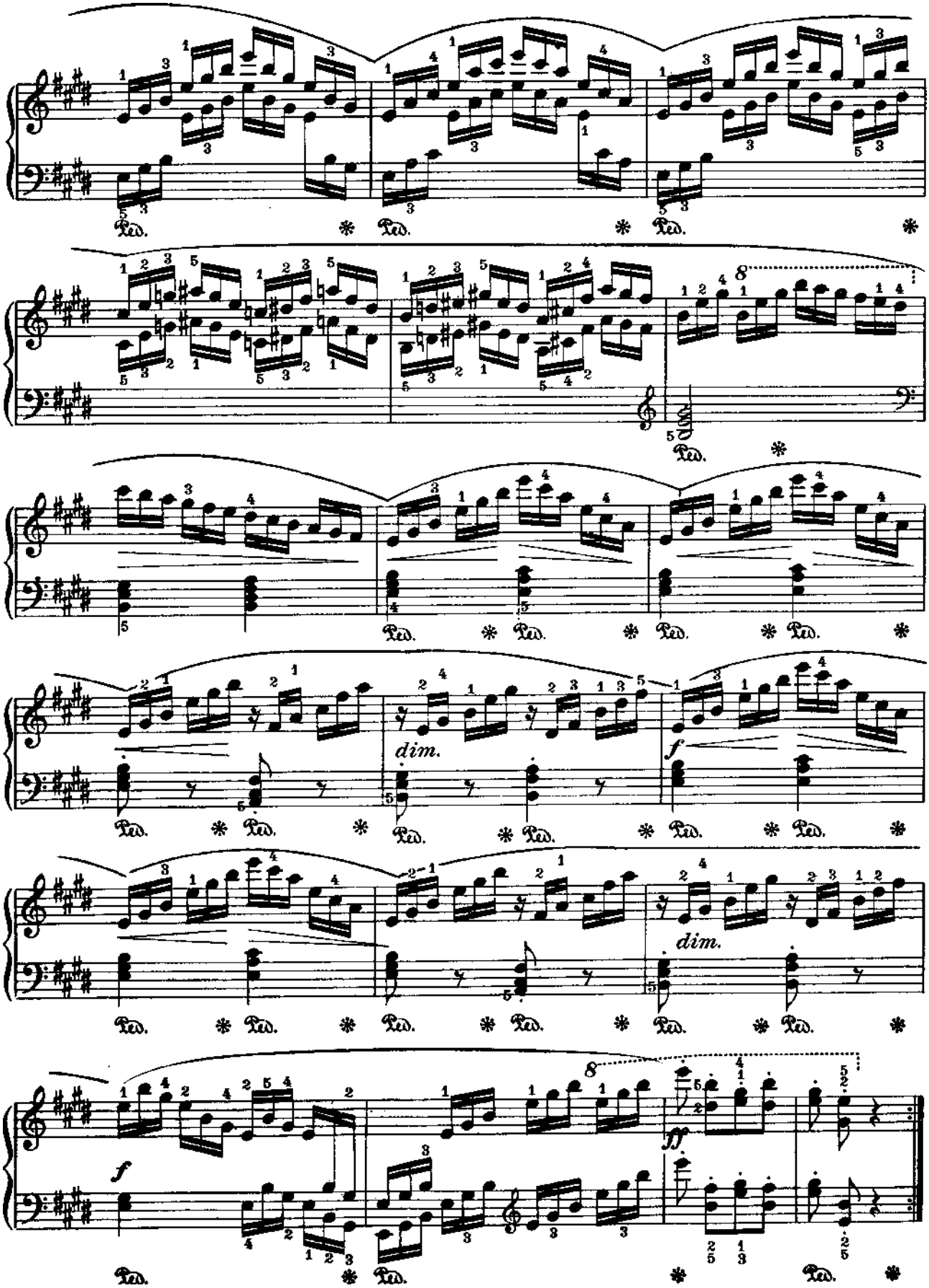

Allegro ♩ = 144
A
30
p
cresc.
8
Ped.
B
fp
fp
f


C
dim.
D
p
cresc.
8
f
sf
Ped.
*


Allegro vivace
A
31
p leggieramente
Ped.
8
p
cresc.
f
dim.


p
Ped.
cresc.
f
più cresc.
ff


Allegretto vivace ♩ = 80
A
32
p
Ped.
mf
B
f
cresc.
dim.


Ped.
8
dim.
f
ff